Australian Photography

TAKE YOUR PHOTOGRAPHY TO THE NEXT LEVEL

Wild things

AUSSIE PHOTOGRAPHERS SHINE IN WILDLIFE PHOTO OF THE YEAR

WINNING WAYS

Pro tips for your next photo comp

THE BUNA SHOT

The story behind an iconic WWII photo

+ THE XMAS GIFT GUIDE

Best gifts for photographers from $ to $$$

REVIEWED

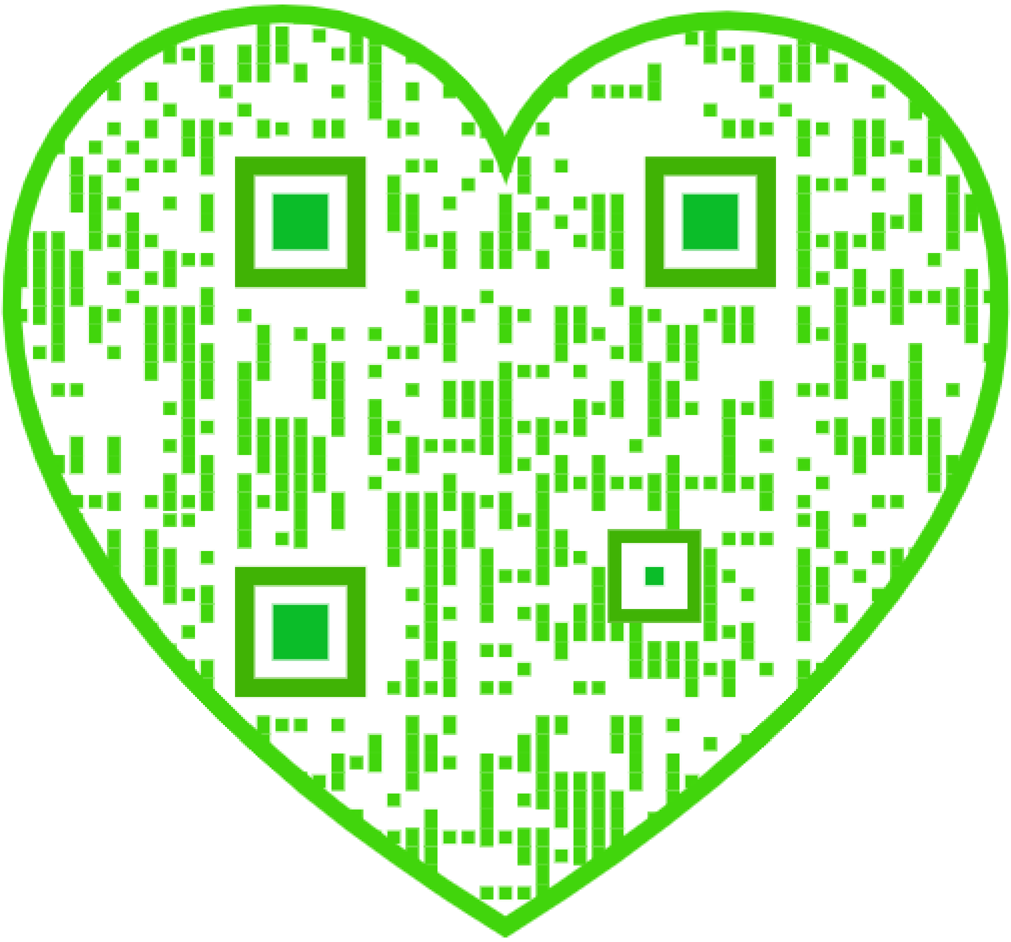
Nikon Z6 III
Nik Collection 7
and more…

December-January 2025

WIN!

PEAK DESIGN TRAVEL BACKPACK 30L AND A PEAK DESIGN SLIDE LITE CAMERA STRAP IN THE NEW COYOTE COLOURWAY, WITH A COMBINED VALUE OF $579. P20

AUSTRALIAN RESIDENTS ONLY



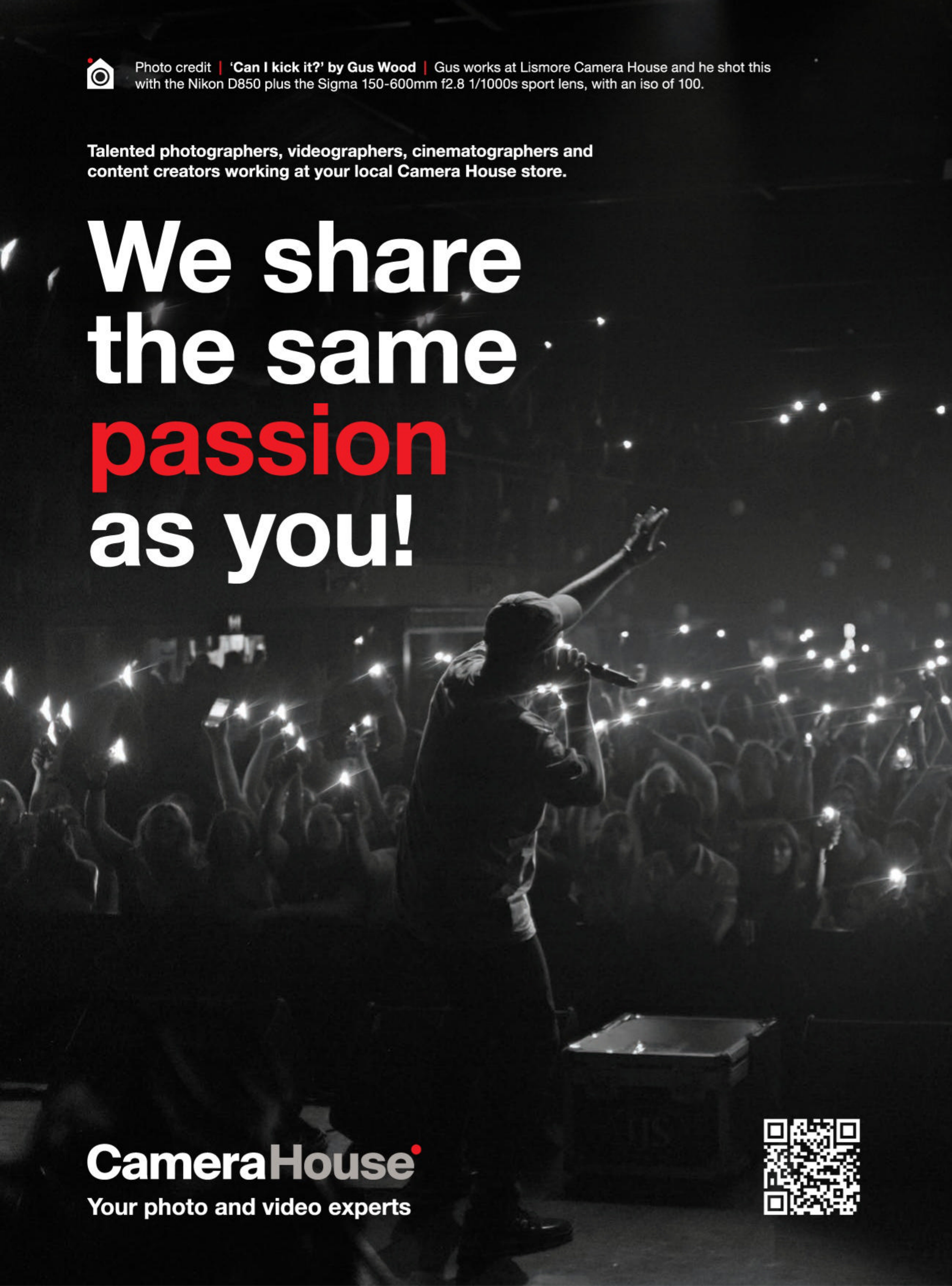


Photo credit | **‘Can I kick it?’ by Gus Wood** | Gus works at Lismore Camera House and he shot this with the Nikon D850 plus the Sigma 150-600mm f2.8 1/1000s sport lens, with an iso of 100.

Talented photographers, videographers, cinematographers and content creators working at your local Camera House store.

We share the same passion as you!

CameraHouse

Your photo and video experts

Australian Photography
ESTABLISHED IN 1950

EDITORIAL
Editor: Mike O'Connor
mikeoconnor@yaffa.com.au
Contributing Editors: Drew Hopper,
Anthony McKee, Tim Robinson,
Steve Thomas and Doug Gimesy.

ADVERTISING
National Sales Manager: Jodie Reid
(02) 9213 8261 jodiereid@yaffa.com.au
Advertising Production: John Viskovich
(02) 9213 8215 johnviskovich@yaffa.com.au

SUBSCRIPTIONS
WEB: www.greatmagazines.com.au
CALL: 1800 807 760
EMAIL: subscriptions@yaffa.com.au

SUBSCRIPTION RATES
1 year/7 issues $63.00
1 year PLUS (print + digital) $69.00

VISIT: GREATMAGAZINES.COM.AU

Australian Photography
is published by Yaffa Media Pty Ltd.
ABN 54 002 699 354
17-21 Bellevue Street,
Surry Hills, NSW 2010.
Ph: (02) 9281 2333

All mail to:
GPO Box 606, Sydney NSW 2001

100 yaffa
1925 - 2025

Yaffa Photographic Group
includes:
Australian Photography, Capture,
www.australianphotography.com

www.facebook.com/
australianphotographymag

Publisher: James Ostinga
Marketing Manager: Lucy Yaffa
Production Director: Matthew Gunn
Studio Manager: Lauren Esdaile
Senior Designer: Bree Edgar

All editorial contributions should be sent to contact@australianphotography.com

Australian Photography welcomes freelance contributions. Please check with the editor before submitting your story. Editorial guidelines are available via email and include full details on all requirements for story and image submissions. Please note that stories should be embedded in the body of the email, or supplied as email attachments in text format (.txt), rich text format (.rtf) or Microsoft Word format (.doc). Ideally, images should be supplied in JPEG format (.jpg) with a separate list of captions. JPEG compression should be no lower than 9/12 (75%). Digital images should be supplied at a resolution of 300ppi, at a physical size of at least 20cm and not larger than 42cm on the longest side.

ISSN 0004-9964

Photographing this striped possum in far north Queensland was one of my photographic highlights this year.

IMAGE: MIKE O'CONNOR

THAT'S A WRAP!

MIKE O'CONNOR, EDITOR

Welcome to the final issue of *Australian Photography* for 2024, and as is tradition, my attempt to capture some of the highs and lows of the year in one swift hit. So, where do I start?

Well, close to home, it's hard to look past the closure of Momento Photo books as one of the 'big' sad news stories this year. Momento was the first personalised photo book company in Australia and New Zealand, and it was also a generous supporter of photography through local events and competitions. I was genuinely sad to hear of its closure.

However there have been some rays of sunshine, and despite what the news keeps telling us, 'traditional' retail isn't completely in the doldrums. Ted's cameras have opened new stores this year, as have Fujifilm, and Leica has really gone gangbusters – opening an impressive three storey flagship store in Melbourne, the biggest in the city since Michaels closed in 2022. We also heard news that Sunstudios Sydney had been thrown a lifeline and relaunched with new ownership and a suitably funky new name – Lunar.

Gear-wise, we've seen some genuinely interesting cameras this year – the Fuji X100VI was always going to be a certified hit, the Sony A9 III finally delivered on the promise of a global shutter, and Canon also refreshed its workhorse EOS R5 to rave reviews. At the same time, in an Olympic year, Canon's R1 was a bit underwhelming, Sony didn't really release anything else quite as interesting as the A9 III, and despite there being a handful of new Micro Four Thirds cameras released this year, none of them convinced us its future would be anything we haven't seen already.

With AI, it might just be me, but it seems the march towards an AI-driven ~~apocalypse~~ revolution has slowed a little in recent months.

Many of the major tech players have spent the best part of 2024 scrambling to make it at least appear they care about creativity and copyright, with Adobe in particular facing plenty of hostility in the middle of the year for its continued investment in AI. Combine this with the high stakes of fake imagery impacting the US election (which should be wrapped up thankfully by the time you read this) and it's perhaps no surprise we've seen the expansion of many AI detection and authenticity tools like the Content Authenticity Initiative this year. If all this leaves you thinking it all seems a little late to the party, I'd have to agree with you – but better late than never, right?

And that's just about it for 2024, except to say thank you to you for reading and supporting *AP* this year. Have a great break, take tons of photos, and see you in 2025. ✪

Mike

THE Landscape AWARDS 2025

PRESENTED BY
CameraHouse

CALL FOR ENTRIES

PRIZE POOL VALUED AT **OVER $22,500**

More than 80 entries showcased in *Australian Photography* magazine

$2 from each entry donated to the Australian Conservation Foundation

COMPETITION CLOSES
23 FEBRUARY 2025

SUPPORTING PARTNERS
ASUS
OM SYSTEM
Western Digital.

CHARITY PARTNER
AUSTRALIAN CONSERVATION FOUNDATION

SCENIC FLIGHTS

© RICHARD DOBSON

© PAUL MORTON

THELANDSCAPEAWARDS.COM.AU

yaffa16047

22 WILDLIFE PHOTOGRAPHER OF THE YEAR 2024: THE WINNERS

Australian photographers have once again shone bright at the annual search for the world's best wildlife images.

DECEMBER - JANUARY 2025

CONTENTS

Australian Photography

AUSTRALIANPHOTOGRAPHY.COM

24 BEHIND THE BUNA SHOT

Stephen Dando-Collins shares the little-known story of one of the iconic Australian photos of World War II.

34 IN THE JUDGE'S CHAIR

Successfully judging a photo competition requires finding a delicate balance between subjective interpretation and objective criteria. Anthony McKee looks at a few of the considerations before you take on this important responsibility.

40 SPECIAL FEATURE: 2024 TRAVEL PHOTOGRAPHY DESTINATIONS

Is 2025 the year to pack your bags and join a photo workshop? We chat to a selection of some of our best operators to find out where they're headed and how you can join them.

LEGO
CREATOR
3in1
8+

48 THE AP XMAS GIFT GUIDE

An annual tradition, this is our wrap-up of the best presents, from quirky to cool, for photographers this year.

Nikon
Z
Fn1
Fn2

54 REVIEW: NIKON Z6 III

The third generation of Nikon's 24.5MP full frame mirrorless camera is here. But has it righted the wrongs of the last two iterations? Anthony McKee finds out.

56 REVIEW: DXO NIK COLLECTION 7

DxO's Nik Collection has been the quiet competitor to Adobe's creative suite for far too long. Is this seventh edition of the popular editing suite its chance to shine? Steve Thomas takes a look.

436 HOOD
436 UV
thypoch

58: REVIEW: THYPOCH EUREKA 50MM F/2

Chinese lens manufacturer Thypoch continues to roll out interesting retro-inspired lenses for photographers who don't want to just follow the herd. Drew Hopper looks at its latest.

DEPARTMENTS

8 BEHIND THE LENS

Lianne Manley and Emma McPherson lead the tributes to macro photographer Ron Lovatt, who tirelessly gave to charitable causes and supported the Australian Museum's photography efforts for more than a decade.

12 QUICK SNAPS

The latest news and products from the world of photography.

16 YOUR BEST SHOT

Take a look at the best images from our 'Sports' photo competition.

32 VIDEO TIPS

In our new regular feature on shooting videos, we take a look at the best settings for smartphones.

60 APS ONE FRAME AND COLUMN

News, views, and images from the Australian Photographic Society.

64 IMAGE DOCTOR

Anthony McKee critiques a selection of readers' images and picks the winner of the AP or Capture subscription.

THIS ISSUE'S COVER

Hope for the Ninu by Jannico Kelk, was the winner of the Impact Award at the recent Wildlife Photographer of the Year. Jannico spent each morning walking the sand dunes of a conservation reserve, searching for footprints that this rabbit-sized marsupial may have left the night before. Finding tracks near a burrow, he set up his camera trap. The greater bilby has many Aboriginal names, including ninu. It was brought to near extinction through predation by introduced foxes and cats. Within fenced reserves where many predators have been eradicated, the bilby is thriving. Canon 60D, EF-S24mm f/2.8 STM lens. 1/80s @ f9, ISO 320.

THIS ISSUE'S CONTRIBUTORS

ANTHONY MCKEE

Anthony McKee is a Melbourne-based writer and social documentary photographer. See more of his work at **anthonymckee.com.au**

STEVE THOMAS

Steve Thomas has been racing, shooting and writing about bikes and adventure travel for most of his life, and has earned his crust from it for 25-plus years. See more of his work at **stevethomasimages.com**

DREW HOPPER

Based on Gumbaynngirr Country in the Northern Rivers, New South Wales, Drew is dedicated to capturing social, cultural, and environmental imagery. See more at **drewhopper.com**

TIM ROBINSON

Tim Robinson is the creator of the TV program 'Snap Happy, the photography show'. He has been shooting professional video for over 2 decades, with a focus on telling people's stories through documentary. See more at **worldviewproductions.com.au**

THE BIG PICTURE

BY LIANNE MANLEY & EMMA MCPHERSON, IMAGE BY RON LOVATT

This image by Ron Lovatt showcases his incredible talent as a macro photographer, but that was only part of his story.

Ron's photographic journey spanned many genres, though he was primarily focused on nature. An award-winning photographer, his smiling face once graced bus stops across the country as the "poster boy" for Canon in 2010, and he was a finalist in *Australian Photography*'s Photographer of the Year in 2019.

Ron was also prized for his specialist work for the Australian Museum. He was entrusted to photograph fragile and valuable specimens, some extinct and less than 5mm in size, each requiring hundreds of stacked images to capture essential details for archival records.

He also acted as a mentor for the DigiVol program, a citizen science initiative aimed at digitising the Museum's 21 million-item collection. This involved photographing, transcribing labels, and inputting data into a searchable database, accessible to researchers worldwide. The Museum's longest-serving volunteer, Ron's contribution was invaluable.

A generous and caring man, Ron also raised tens of thousands of dollars for research for the Prostate Cancer Foundation while undergoing medical trials in hopes of helping others.

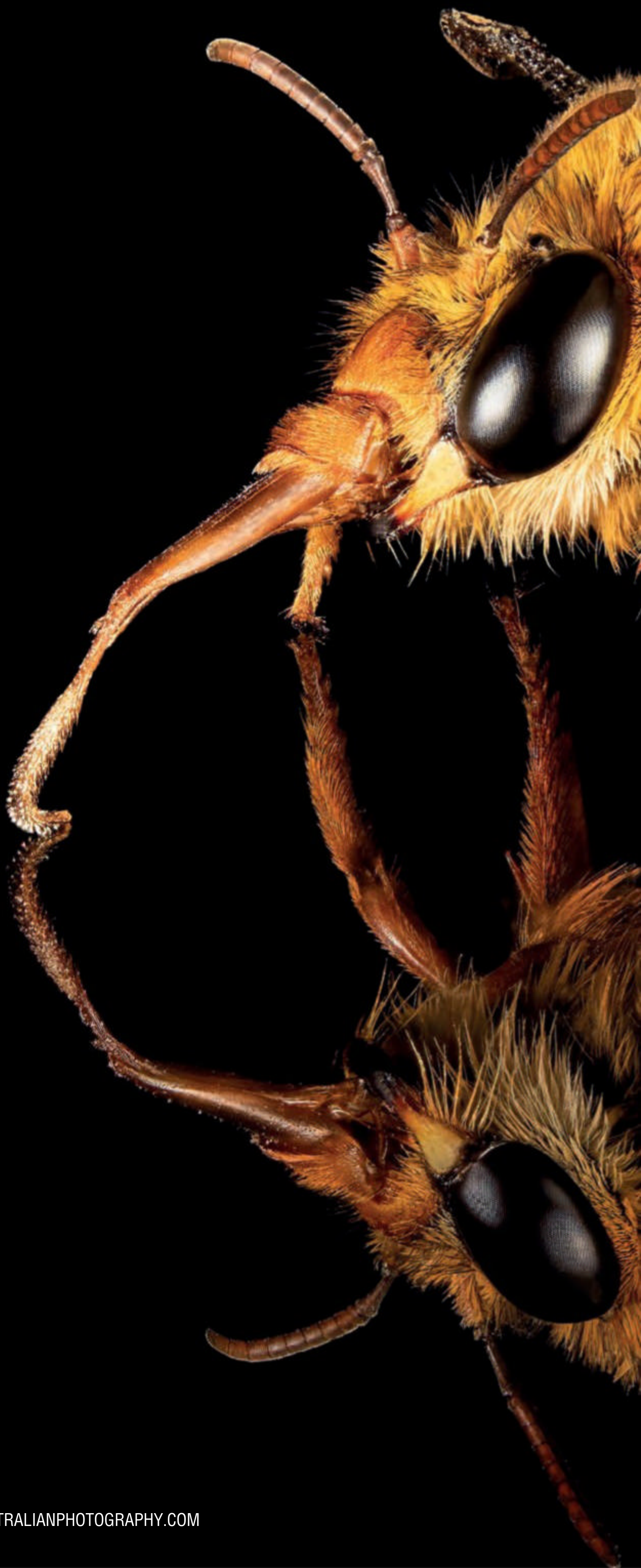
However, as a man whose life brimmed with friendship and love, Ron's heroic advocacy for proactive and lifesaving health checks will remain his greatest legacy.

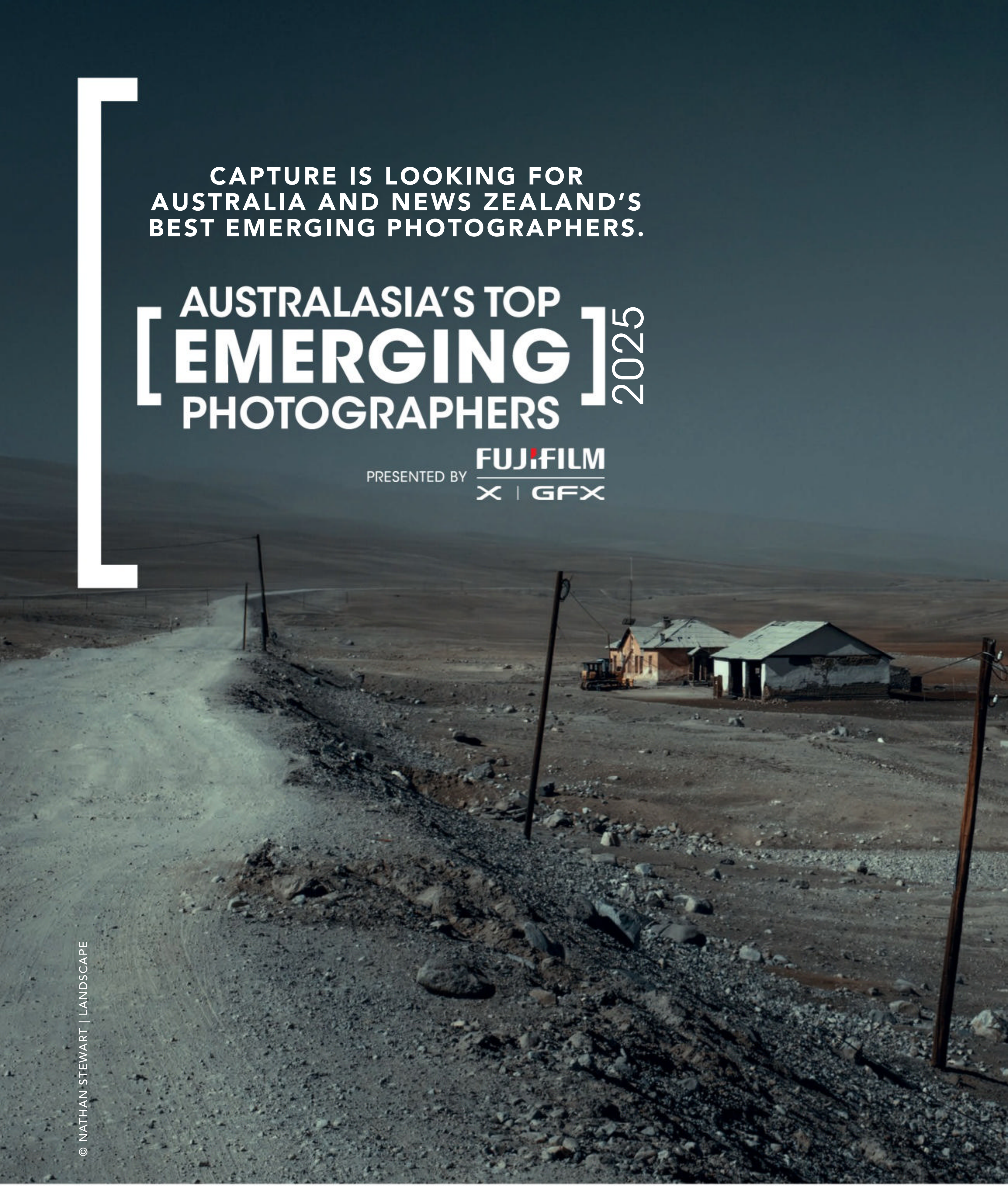
In post-processing, his images were stacked in Helicon Focus, with levels corrected in Lightroom, sharpened in Topaz AI Sharpen, and cleaned up in Photoshop.

Meticulous attention to detail was required for both the composition and lighting, as well as post-processing. As a self-confessed perfectionist, Ron often spent days or weeks perfecting his images.

Sadly, Ron passed away in September 2024 after a courageous battle with prostate cancer, but his talent and passion live on with his wide-ranging personal portfolio and work for the Australian Museum. Vale Ron.

CANON 5D MARK IV, EF100MM F/2.8L MACRO IS USM LENS. 1/30S @ F5.6, ISO 200.

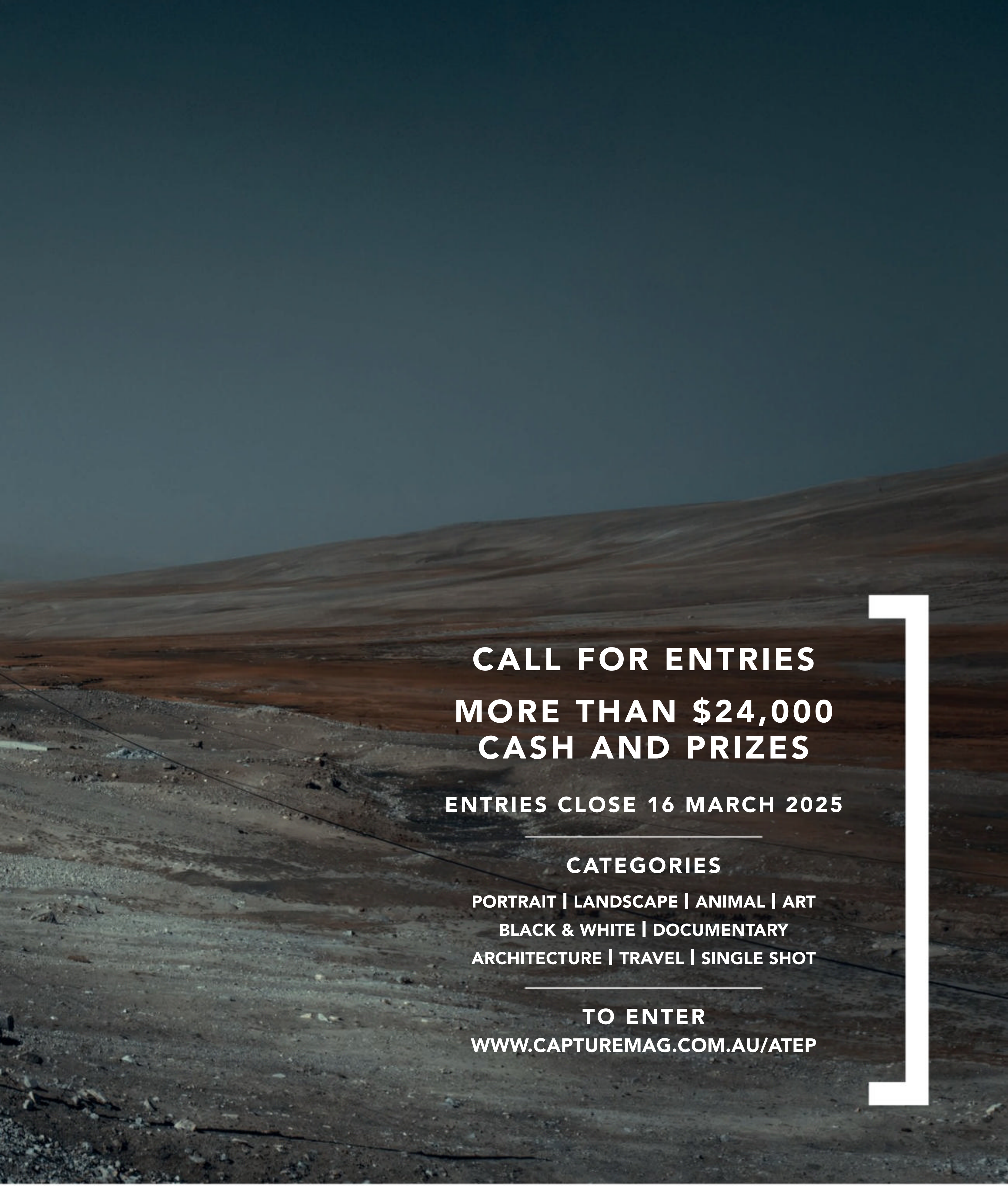



CAPTURE IS LOOKING FOR AUSTRALIA AND NEWS ZEALAND'S BEST EMERGING PHOTOGRAPHERS.
AUSTRALASIA'S TOP
EMERGING
PHOTOGRAPHERS
2025
PRESENTED BY
FUJIFILM
X | GFX
© NATHAN STEWART | LANDSCAPE

MAJOR SPONSOR

FUJIFILM

X | GFX



CALL FOR ENTRIES

MORE THAN $24,000 CASH AND PRIZES

ENTRIES CLOSE 16 MARCH 2025

CATEGORIES

PORTRAIT | LANDSCAPE | ANIMAL | ART
BLACK & WHITE | DOCUMENTARY
ARCHITECTURE | TRAVEL | SINGLE SHOT

TO ENTER

WWW.CAPTUREMAG.COM.AU/ATEP

SUPPORTING PARTNERS

ASUS

BenQ
Because it matters

the BROWNBILL Effect .com

Retouch 4 me

YAFFA 16094

QUICK SNAPS

LEICA ANNOUNCES Q3 43 WITH 43MM F/2 LENS

LEICA has announced a variant of its popular full frame compact Q3 camera, the Q3 43.

There's very little to separate the two cameras, with the new Q3 43 gaining a 43mm F2 lens as opposed to the Summilux 28mm f/1.7 ASPH. lens of its sibling.

Like that camera, it's mounted in front of a 60MP BSI CMOS sensor.

Leica says the 43mm focal length mirrors the natural perception of the human eye, allowing for the 'realistic composition of distortion-free motifs' through the high-resolution OLED viewfinder – that's the same viewfinder as the standard Q3.

Otherwise, it features a grey leatherette coating and a number engraved into the hotshoe, but retains all the other features of the Q3 – including Leica's 'Triple-Resolution' technology, which essentially means the camera can shoot at 60, 36 or 18 MP, with the two smaller image sizes allowing for faster camera operation, longer image sequences, and smaller file sizes.

The Q3 43 also comes with a slight price bump over its predecessor. While the Q3 retailed for $9,790 at launch (although that's now jumped to $10,890) the Q3 43 will set you back $11,890.

You can find out more at leicastore.com.au.

WALKLEY AWARDS CELEBRATES AUSTRALIA'S BEST PHOTOJOURNALISM

SYDNEY *Morning Herald* photographer Kate Geraghty has been named the winner of the 2024 Photo of the Year Prize at the annual Walkley Awards, for her image *Funeral at Al-Aqsa*.

The judges said Geraghty's photo of Palestinian mourners being stopped by an Israeli official at the Al Aqsa mosque felt so emblematic of a frozen moment in the stand-off between two states, it had to be their Photo Of The Year.

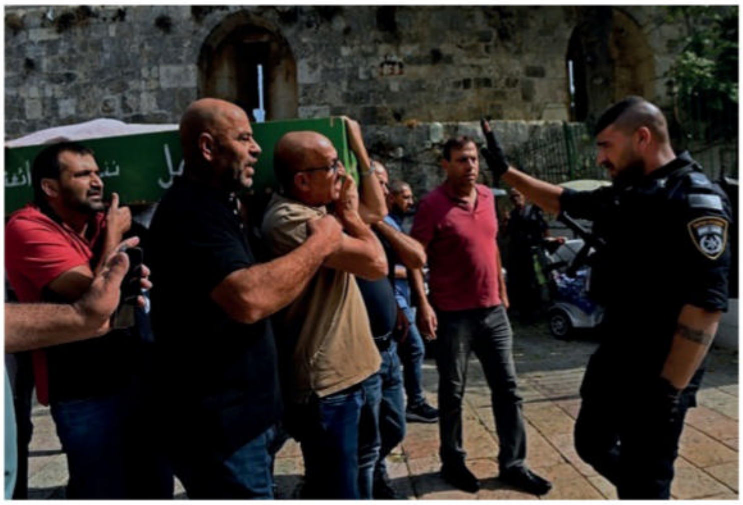
"No single image can capture the nuance of an entire story, but it can encapsulate in a moment a more complex story or issue. Kate Geraghty anticipated the moment, bearing witness with technical skill, exemplary composition and empathy. Even though this was a temporary impasse, and the funeral procession moved on, this moment indicates the stalemate of the past year's conflict."

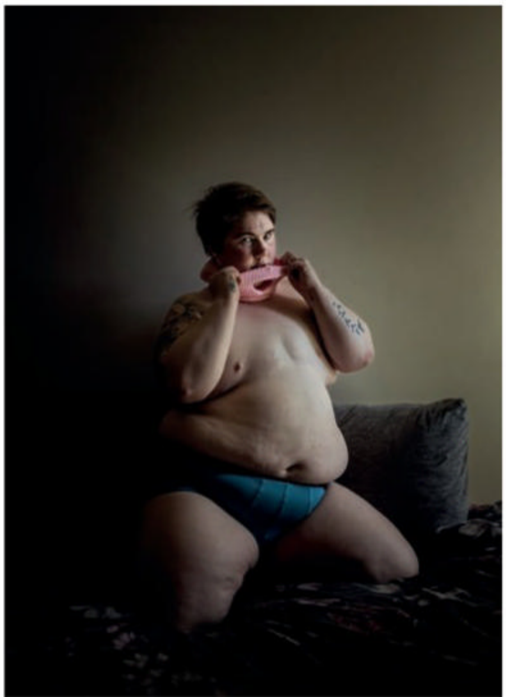
The Nikon-Walkley Awards are an annual celebration of Australia's best photojournalism, and the country's highest honour for Journalism.

The winner of the Nikon Portrait Prize went to Christopher Hopkins, of *The Age/SMH*, and *Good Weekend Magazine*, for his image *Scars of Regret*.

Hopkins is a freelance photojournalist based in Melbourne, Australia, and a previous two-time Walkley winner.

You can see a selection of the other finalists at australianphotography.com.





ABOVE: *Funeral at Al-Aqsa* by Kate Geraghty. Palestinian mourners carrying a coffin are stopped momentarily by an Israeli police officer before entering the Al-Aqsa mosque in East Jerusalem, 27 October, 2023.

LEFT: *Scars of Regret* by Christopher Hopkins. Mel Jefferies sits for a portrait in her sharehouse bedroom in Melbourne's eastern suburbs, 30 October, 2023.

FUJIFILM ANNOUNCES X-M5

FUJIFILM has announced the launch of the latest mirrorless digital camera in its X Series lineup – the X-M5.

The new compact APS-C camera is equipped with a back-illuminated X-Trans CMOS 4" sensor with approximately 26.1 megapixels.

It's one of Fujifilm's older sensors, found on the X-T4 and X100V, but Fujifilm have matched it to the company's newer high-image processing engine, the X-Processor 5, giving it access to Fujifilm's AI-powered subject detection autofocus.

This gives it the same sensor/processor combination as the X-S20, which is a much higher-end camera.

It shares that camera's leanings towards content creation/videography too, and features a dedicated Vlog mode, a third microphone for improved on-board audio recording, and a 9:16 short video mode, which takes a 1080 x 1920 crop from the middle of the frame to replicate smartphone vertical video.

Speaking of video, you get 6.2K/24p (3:2), or 4K/60p (1.18x). The X-M5 has no EVF, but there is a 1.04M-dot fully articulated rear screen.

On the top panel you'll find a dedicated film simulation dial, allowing users to choose an aesthetic without needing to choose a particular LUT in post – though the inclusion of F-Log means that's also possible.

Unfortunately though, a single (and slow) UHS-I SD card slot does limit its usefulness for video, but there is a microphone and headphone jack at least.

At just 112 x 67 x 38mm, the X-M5 is pretty small – in fact it only weighs 355g.

The X-M5 uses Fujifilm's 8.7 Wh NP-W126s battery, and is rated for about 330 shots or 440 if you're using the camera's eco mode.

The X-M5 will set you back $1,449, body only, or $1,649 with Fujifilm's XC15-45mmF3.5-5.6 OIS PZ kit lens. Both are available now.

Find out more at Fujifilm.com.au.

CANON AUSTRALIA ANNOUNCES PRO-1100 PRINTER

CANON Australia has announced the imagePROGRAF PRO-1100, a new A2, 17-inch class printer that is the successor to the almost nine-year-old PRO-1000 announced back in 2015.

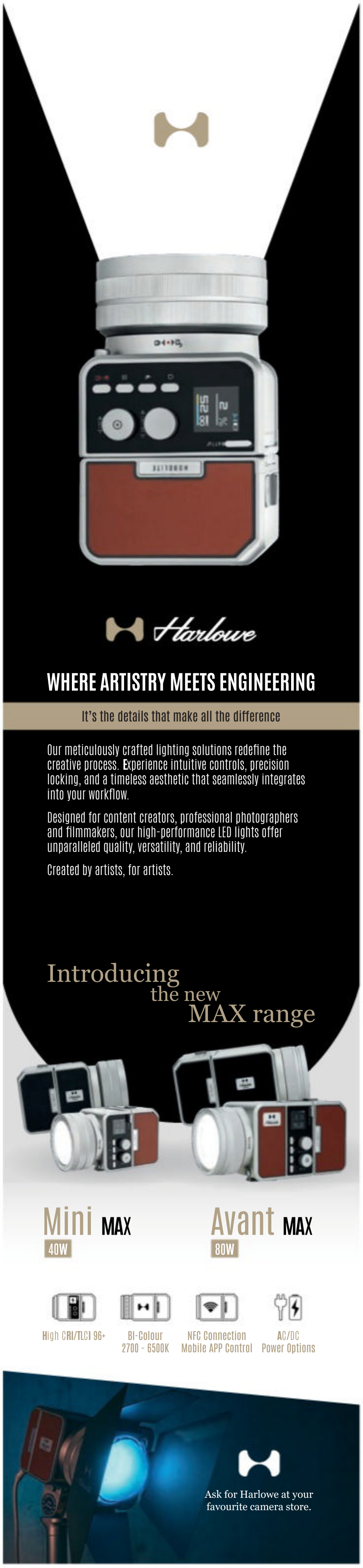
Canon describes the PRO-1100 as being designed specifically for professional photographers and serious enthusiasts, and it takes pigment ink, known as Lucia Pro II, newly developed for the printer.

The PRO-1100 also shares the same print head, inks and software as larger Canon printer models like the imagePROGRAF PRO-6600, PRO-4600, and PRO-2600.

Compared to the PRO-1000, the PRO-1100 12-ink pigment system offers, according to Canon, a wider colour gamut which should deliver smoother colour graduation and deeper blacks and blues.

The pigment inks are also highly durable. Canon says that prints made on the PRO-1100 using archival media can last up to 200 years — up from 60 years on the PRO-1100.

The new printer is priced at $2,049 RRP and is available in Australia now.


Harlowe

WHERE ARTISTRY MEETS ENGINEERING

It's the details that make all the difference

Our meticulously crafted lighting solutions redefine the creative process. Experience intuitive controls, precision locking, and a timeless aesthetic that seamlessly integrates into your workflow.

Designed for content creators, professional photographers and filmmakers, our high-performance LED lights offer unparalleled quality, versatility, and reliability.

Created by artists, for artists.

Introducing the new MAX range

Mini MAX 40W

Avant MAX 80W

High CRI/TLCI 96+

BI-Colour 2700 - 6500K

NFC Connection Mobile APP Control

AC/DC Power Options

Ask for Harlowe at your favourite camera store.

TTARTISAN

It's prime time.

Sony E • Canon RF • Nikon Z • Fujifilm X

● 11mm F/2.8
Full Frame
Sony E • Nikon Z

● 50mm F/1.4 Tilt
Full Frame
Sony E • Canon RF • Nikon Z • Fujifilm X

And many more...

Ask for TTArtisan at your favourite camera shop.

MONO AWARDS PEOPLE'S CHOICE WINNERS ANNOUNCED

WE'RE honoured to share the three winners of the annual Mono Awards presented by Synology People's choice vote.

First, in the Animals category, Karen McNally's *Talon Touchdown* bagged 173 votes. In the Places category, Joy Kachina's *Transpiration* took out the most votes, with 226, and finally in the People category, Chitrangi Bhatt's *The Window* narrowly won with 166 votes on Facebook at competition close.

You can see a full wrap-up at australianphotography.com.

TAMRON ANNOUNCES 90MM F/2.8 MACRO LENS FOR NIKON Z AND SONY E

TAMRON has announced the 90mm F/2.8 Di III MACRO VXD (Model F072) lens, a mid-telephoto 1:1 macro lens, compatible with Sony E-mount and Nikon Z mount full-frame mirrorless cameras.

The optical design of Tamron's latest 90mm consists of 15 elements in 12 groups and there are 12 aperture blades.

The lens weighs 630g and it has a 67mm filter thread.

The AF drive is powered by a linear motor focus mechanism, Tamron's VXD (Voice-coil eXtreme-torque Drive). In addition, the linear motor is quiet and vibration-free during focusing, making it ideal for shooting still and moving images in environments where quietness is required.

Externally, there's a Focus Set Button for assigning camera functions and a Focus limiter switch for faster focusing during AF shooting and quick refocusing on subjects.

The 90mm F/2.8 Di III MACRO VXD lens will retail for $1,199.

You can find out more at Tamron.com.au.

TTARTISAN ANNOUNCES TWO NEW 75MM LENSES

LENS manufacturer TTArtisan has announced two new 75mm lenses with unique characteristics.

The first is the AF 75mm f/2 lens, the company's first full frame lens with autofocusing. It'll come in Sony E and Nikon Z mounts, and features an all-metal construction plus a fast and near silent lead screw focus stepping motor.

In addition, it includes a USB-C interface on the rear lens cap to allow for firmware updates to be installed.

Internally, the optical design consists of 10 elements in seven groups, with nine diaphragm blades and a filter size of 62 mm.

The lens has a minimum focus distance of 75cm and weighs between 328 and 340 grams, depending on the mount type. The E-mount lens is 74mm long, while the Z-mount lens measures 76mm.

Both versions are priced at $359 AUD.

The other new addition is the TTArtisan 75mm f/1.5 Swirly Bokeh lens, a completely manual lens with an M42 mount that can accept a wide variety of adapters, enabling this lens to be used on almost all camera models – Canon, Fujifilm, Hasselblad, Nikon, Pentax and Sony cameras.

TTArtisan says the lens is constructed from aircraft-grade aluminium, and features metal front and rear caps and a clicked aperture ring.

It also includes a depth-of-field scale and a manual focusing ring with grip mouldings.

The lens will retail for $539 AUD, and both lenses are available now. You can find out more about them at ttartisan.com.

TTARTISAN

It's prime time.

Sony E • Canon RF • Nikon Z • Fujifilm X

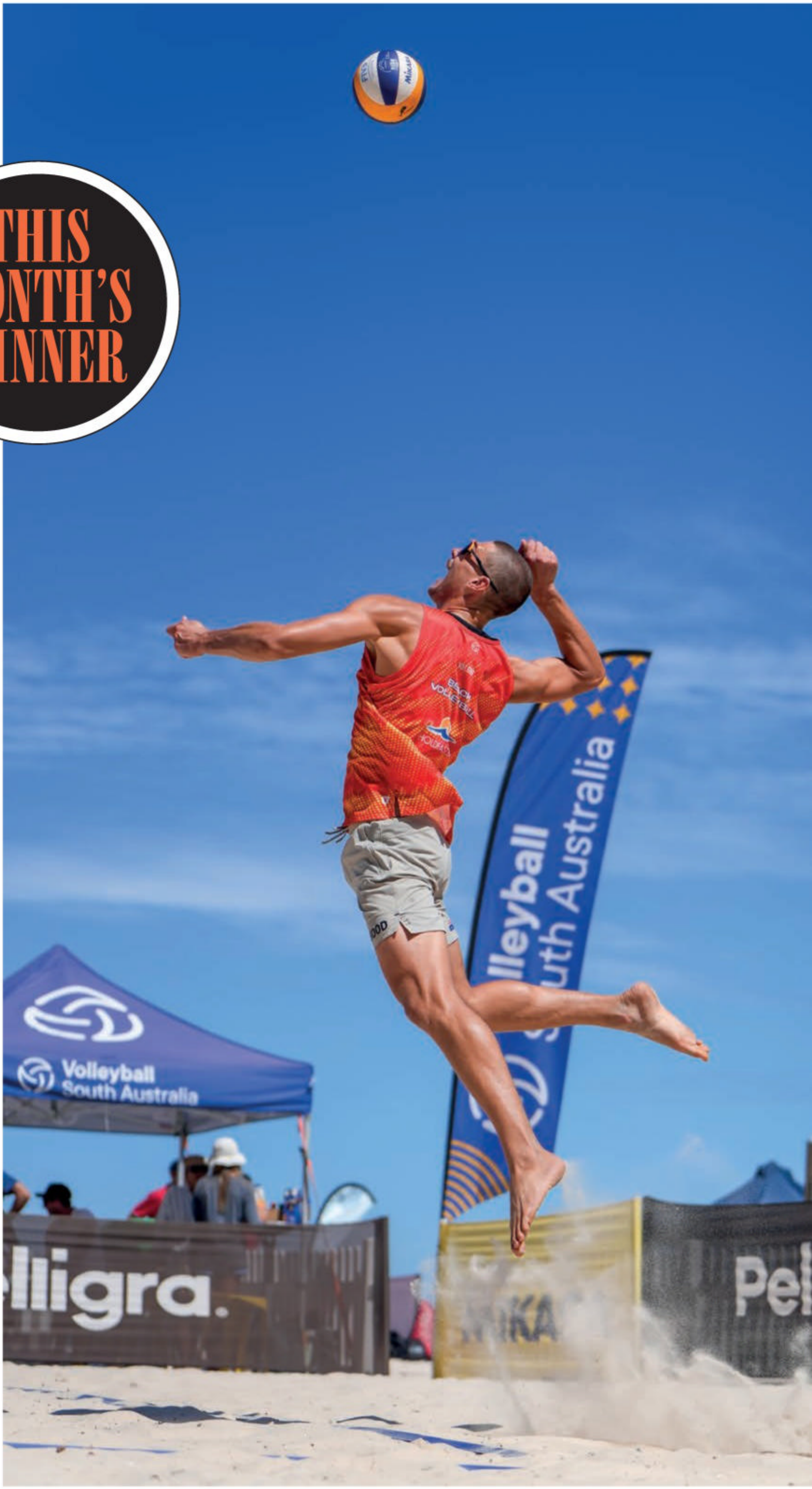
Ask for TTArtisan at your favourite camera shop.

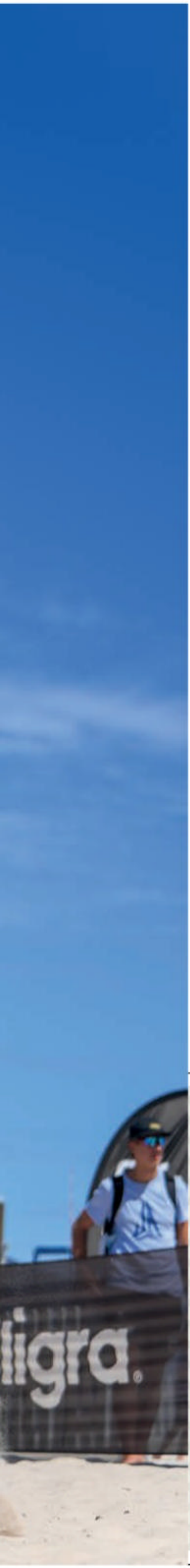
YOUR BEST SHOT

THIS MONTH'S WINNER

SPORT

Few things allow a photographer to capture the full range of human emotions and efforts quite like sports photography. It's deceptively simple in a way – you just need to capture people competing in sport. But like anything, the best shots are those that put the viewer right into the action. We were blown away by many excellent images this issue, but these were our picks.

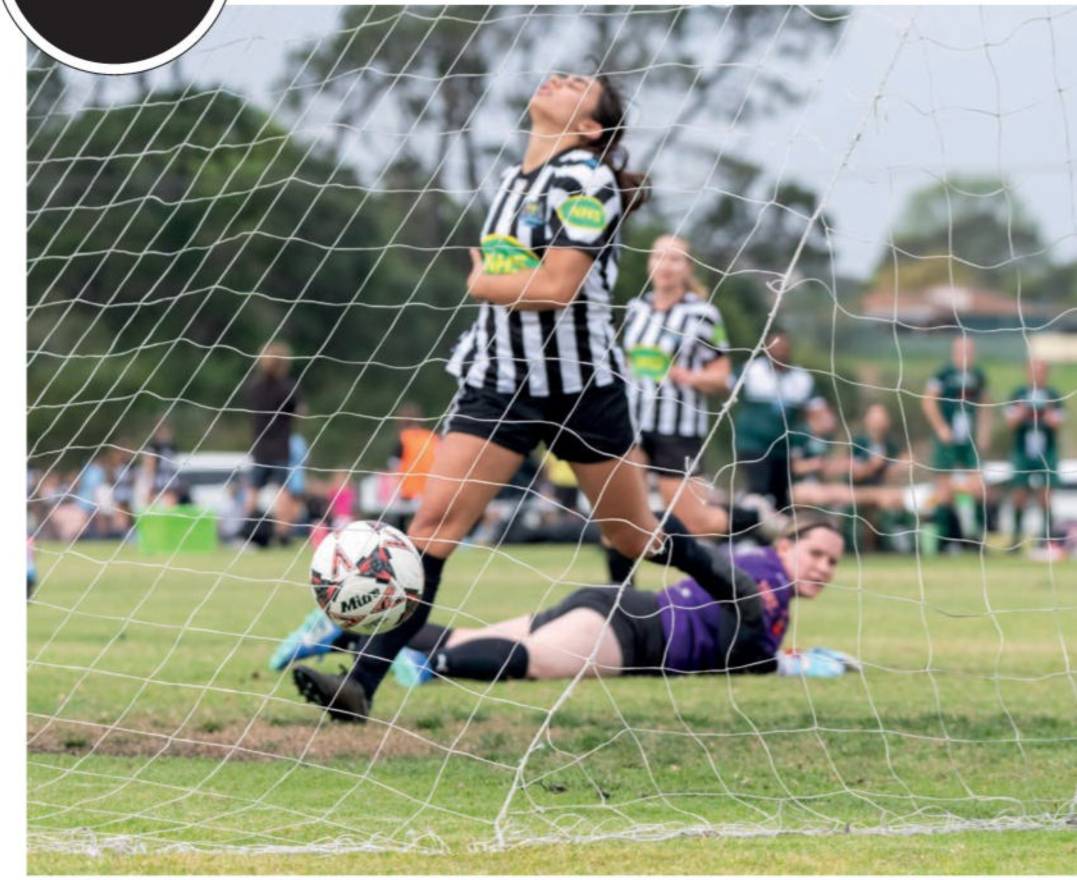

Volleyball South Australia
lleyball
uth Australia
lligra.
Pel



HIGHLY COMMENDED

STEPHEN WILSON

Goal



EDITOR'S COMMENT
Maybe it's because it takes me back to my many years playing in struggling football teams, but Stephen Wilson's shot *Goal* does a brilliant thing of making the viewer feel the soul-crushing emotions of the defender here. Taken in early September 2024 during a grand final, he says this was the final goal scored for Mayfield in their win, with resignation written all over the player's reaction.

For some fans this would be a moment of pure joy, and others defeat, but regardless of where you sit it's a great shot of a decisive moment.

TECHNICAL DETAILS
Nikon D850, Nikkor 200-500mm lens @ 200mm. 1/1250s @ f6.3, ISO 1400.

DAVE MCKENNA

The Power and the Passion

EDITOR'S COMMENT
The power and the passion is right, with Dave McKenna's portrait of Ben Hood serving up a deserved winner this issue.

Dave McKenna tells us the image was captured at the SA Beach Volleyball Open earlier in the year, and it's really everything you want in a sports shot – an athlete at the peak of their powers showcasing their skill at the highest level. The details are all here: the rising stretch for the ball, the expression of power, and that wonderful cloud of sand. Hood and his partner D'Artagnan Potts went on to win the Men's Gold Medal, which just makes the shot even more fitting.

TECHNICAL DETAILS
Sony A7RV, Tamron 70-180mm lens @ 70mm. 1/4000s @ f3.2, ISO 100.

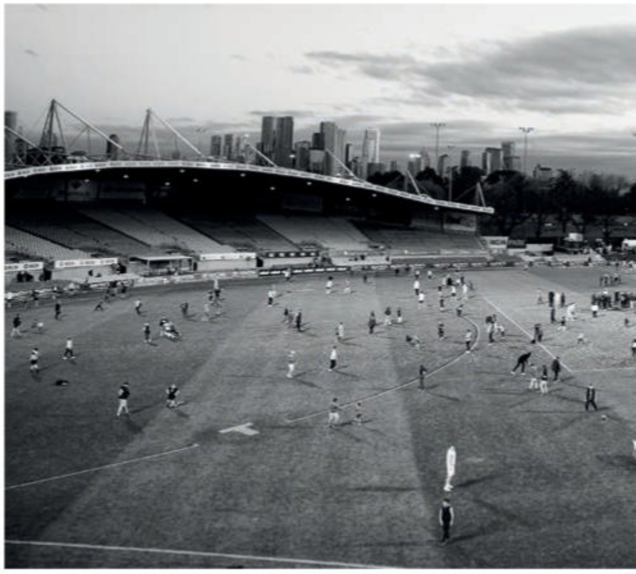
Thanks to the team at Blonde Robot, Dave McKenna has won a Peak Design Travel Backpack 30L and a Peak Design Slide Lite Camera strap, with a combined value of $579. The Travel Backpack 30L is a rugged, expandable daypack ideal for shorter travel and everyday carry, and the Slide Lite Camera strap uses strong, removable anchor connectors that attach to the eyelets of your camera or the included mounting plate. It can be used as a sling, on the shoulder, or as a neck strap, and now comes in an all-new Coyote colourway.

MORE INFO ON BOTH PRODUCTS: PEAKDESIGN.COM

peak design

THREADED FILTERS
&
MAGNETIC FILTERS
Thread on an adapter and the rest simply magnet on.
UV, ND, CPL

OKKO
OKKO Premium Lens Filters



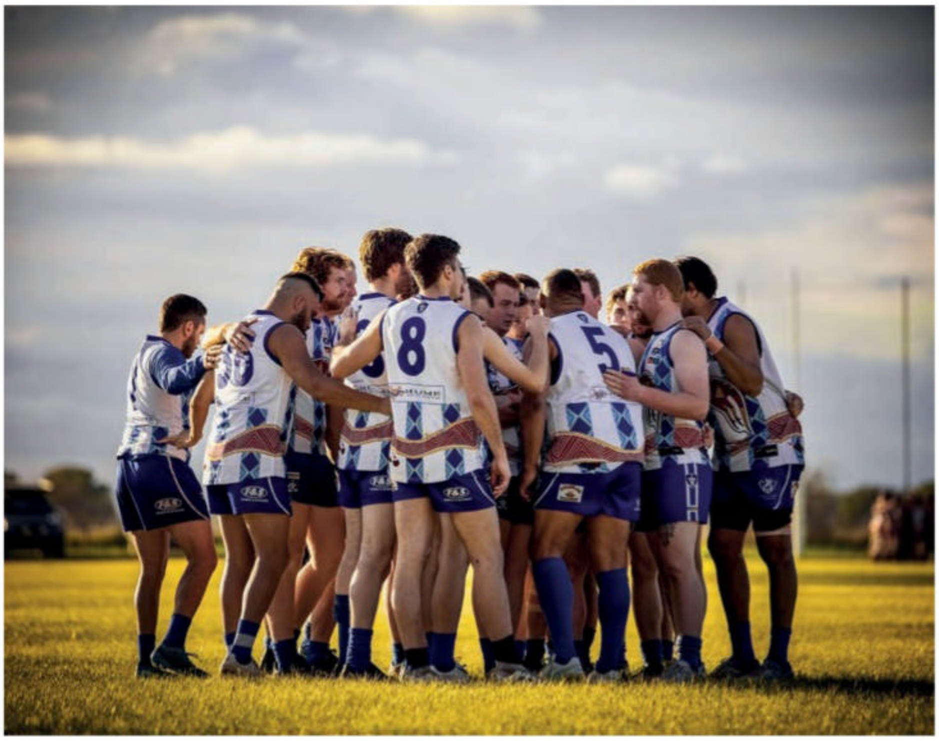
ROSALIND PACH

After the Game

HOW I DID IT
Shot at Ikon Park (Princes Park) from the Heroes Stand, this is the VFL grand final Southport vs Werribee.

It was taken after the winner's presentation – Werribee players, crew, fans and family all lingering to congratulate the players. My aim was to capture the vastness of the ground with one of the best views of Melbourne at dusk.

TECHNICAL DETAILS
Canon 6D Mark II, Canon EF 24-70mm F/2.8L f4 lens @ 24mm. 1/125s @ f5, ISO 1000.



JACOB DEDMAN

Together we are a team

HOW I DID IT
Girgarre Football club is in the KDFL, and I had the privilege to photograph their journey through the rounds of the KDFL season, capturing the highs and lows, wins and losses. I tried to show their team spirit in a lot of the shots I took, capturing their mateship in the game, and the resilience they showed even when they lost several games in a row. They always gave it their all, and I think I succeeded in telling that story through my photos.

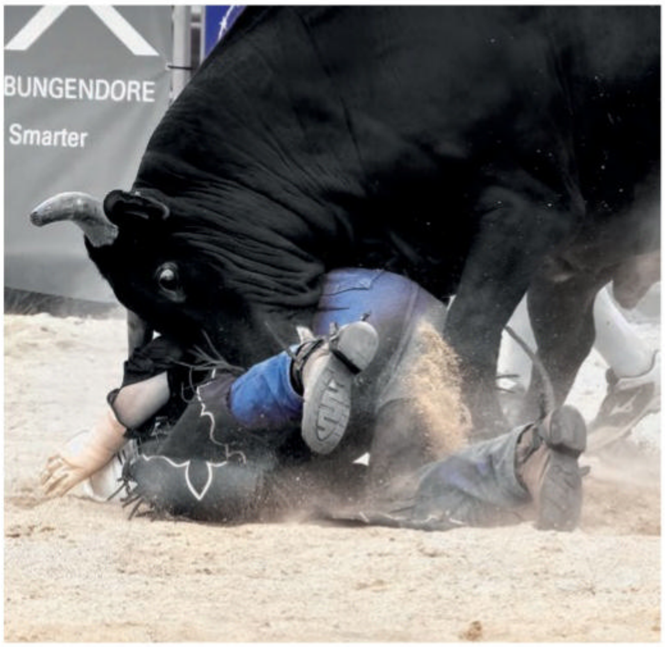
TECHNICAL DETAILS
Canon EOS R5, Tamron SP 70-200 f/2.8 G2 lens @ 200mm. 1/4000s @ f2.8, ISO 1000, tripod.

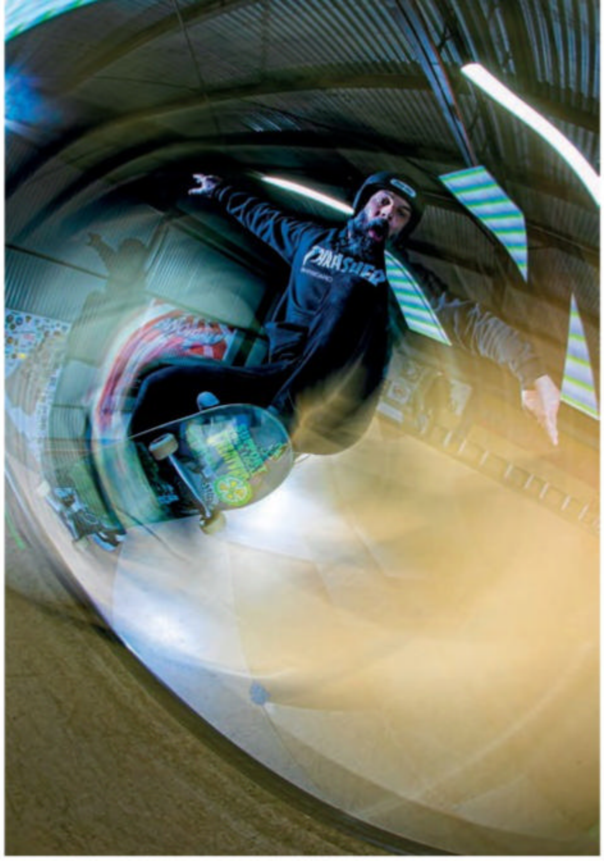
YVONNE YOUNG

Man vs. bull, bull wins

HOW I DID IT
This photo was taken at the Bungendore Rodeo in November last year. The definition of Sport is a game, competition or activity needing physical effort, skill and played according to rules, for enjoyment or as a job. I think both parties would dispute the enjoyment part of that definition!

TECHNICAL DETAILS
Olympus E-M1 Mark III, Olympus 40-150mm Pro lens. 1/1600s @ f8, ISO unknown.





BRETT STANLEY

Justin "Acca" Accarito - Frontside trippy grind

HOW I DID IT
This image was shot at a private skate ramp in Geelong. Justin is an exceptional tattoo artist and skater and is a long term friend from childhood. Back in the day we used to skate together, build our own ramps due to lack of council facilities available at the time and be generally run out of any spot we tried to skate.

I was exploring using techniques with long exposures and movement whilst using three off-camera radio controlled strobes when I shot this image of Justin performing a relatively simple frontside grind. I love how the movement produces a psychedelic feel whilst the strobes freezer the action enough to see the move clearly.

TECHNICAL DETAILS
Canon 1DX Mark II, Canon 15mm f2.8 fisheye lens. 1/8s @ f10, ISO 160.

The legendary 90mm macro, now for mirrorless.
90mm MACRO
F/2.8 Di III MACRO VXD
(Model F072)
SONY E
NIKON Z
TAMRON
Focus on the Future

HOW TO ENTER

YOUR BEST SHOT IS OPEN TO ANYONE IN AUSTRALIA. TO ENTER AN IMAGE IN THE COMP, CHECK THE COMPETITION THEMES AND INSTRUCTIONS BELOW AND EMAIL YOUR BEST IMAGE TO YOURBESTSHOT@AUSTRALIANPHOTOGRAPHY.COM

UPCOMING COMPETITION THEMES

FEBRUARY 2025
WILD PLACES
30 November 2024

APRIL 2025
WINTER
15 January 2025

JUNE 2025
MOVEMENT
30 March 2025

AUGUST 2025
WILDLIFE
31 May 2025

OCTOBER 2025
TRAVEL
31 July 2025

YOUR ENTRY

1. Email your entry to yourbestshot@australianphotography.com with the name of the competition theme in the email subject line, for example: Weather, Abstract, Landscape, etc.
2. The image file must be the same as your name, for example Jane Smith.jpg. If you enter multiple images, each new image file name should be appended with a unique number, eg Jane Smith2.jpg
3. A maximum of three images can be entered per person.
4. Images must be in JPEG format.
5. Email file size must not exceed 7MB.
6. Please include the following information about your entry in the body of your email: Name, image title and up to 200 words explaining how you created your image. Please also include technical details including camera, lens, focal length, shutter speed, aperture, ISO, tripod (if used) and a brief summary of any software edits.

The all-in-one for everyone.
28-300mm
F/4-7.1 Di III VC VXD
(Model A074)
SONY E
TAMRON
Focus on the Future

WORLD PHOTO ADVENTURES

Leal Lodge
BEAUTY POINT
TASMANIA
EST 2024

It's all about you!

Our photo adventures prioritise your photographic journey. Spanning landscapes, portraits, travel, macro, and creative photography, our small group workshops and tours are unmatched. As the world's second oldest private photo workshop and tour operator, we take pride in our relentless dedication in providing you with exceptional value and incredible experiences.

"Your photography comes first"! Darran Leal

Envision embarking on an extraordinary journey to diverse and captivating destinations across the globe: AUSTRALIA - SOUTH AMERICA - AFRICA - POLAR - USA - ASIA.

Darran and Julia Leal, invite you to explore their new itineraries or contact them for more information. Perhaps you want an escape closer to home? Try Tasmania and *Leal Lodge*.

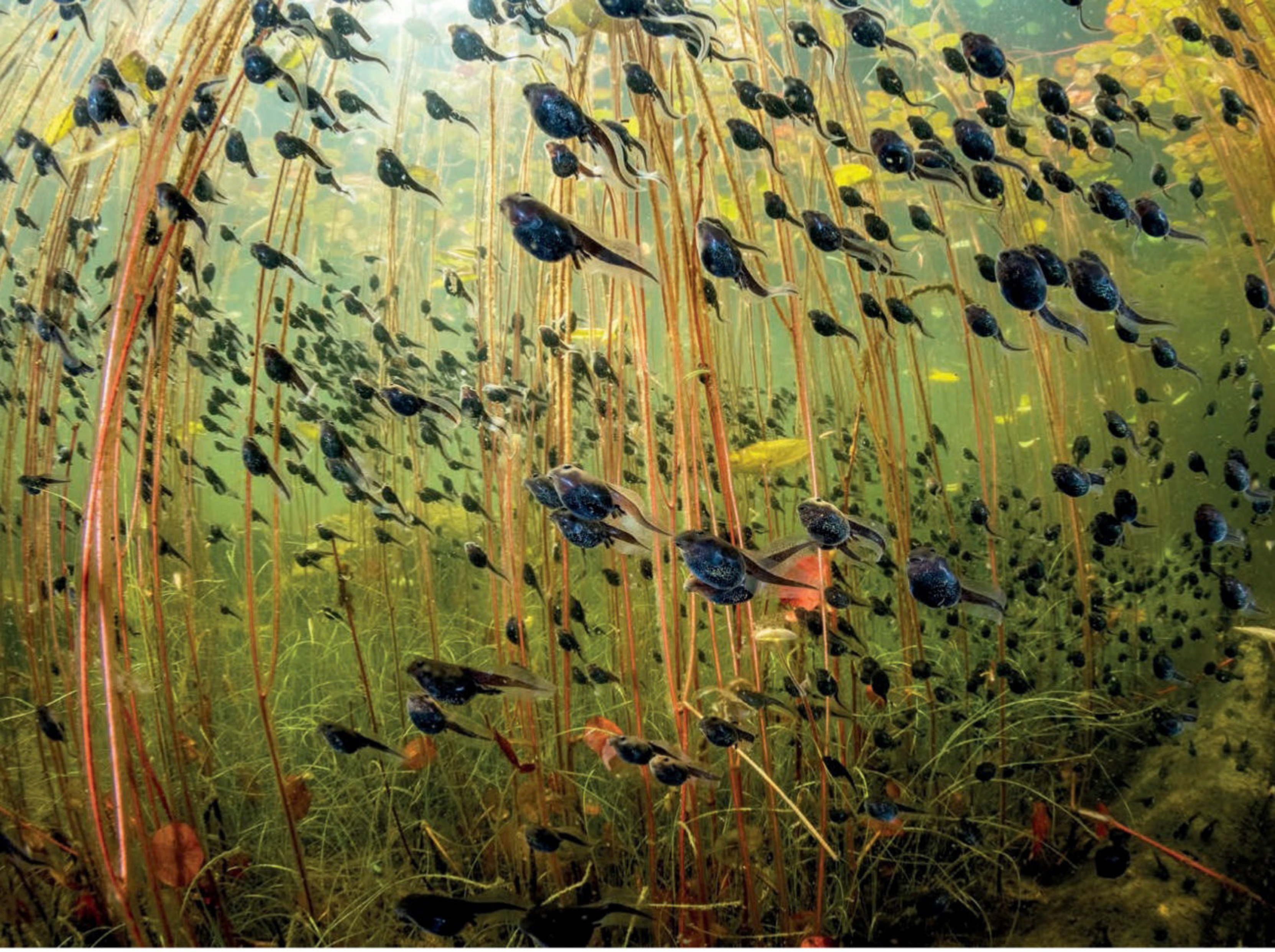
Hurry, we only take small groups!

New Website:
www.worldphotoadventures.com.au

Or email Julia for more details:
julia@worldadventures.com.au

Quality Tourism Accredited Business

Since 1989 - "We make memorable journeys, you capture incredible images"



THE SWARM OF LIFE

BY THE AP TEAM

A snapshot of wriggling toad tadpoles has won the annual Wildlife Photographer of the Year competition for 2024.

Captured by Canadian photographer Shane Gross, his image was taken beneath a floating canopy of lily pads in Cedar Lake, Canada, as a swarm of western toad tadpoles glided gracefully through the water.

“To me, the most fun that I can have, the thing that lights me up inside, is to see something new and try to photograph it in the best way I possibly can,” Gross told BBC News.

By moving carefully through the delicate layer of silt and algae at the lake’s bottom, he says he was able to ensure an unobstructed view for the shot.

“I had no idea if I had anything good at all until I got home," he said. "But when I finally looked, I was like, wow, this is pretty cool.”

"This image swirls with light, energy and a feeling of synchronised movement between the lilies and the tadpole tails," said Kathy Moran, Jury Chair and Editor. "The real payoff is that this wonderful scene highlights environments and species that are often overlooked."

This year, a record-breaking 59,228 entries were submitted to the competition from 117 countries and territories. Entries are judged anonymously for their creativity, originality and technical excellence by a panel of internationally renowned experts.

Closer to home, the competition proved a bumper one for Australian photographers, with WA's Jannico Kelk winning the Impact award. Jannico's image shows a ninu, with the wire grass and shrubs behind it providing a frame against the darkness.

Jannico spent each morning walking the sand dunes of a conservation reserve, searching for footprints that this rabbit-sized marsupial may have left the night before. Finding tracks near a burrow, he set up his camera trap. The greater bilby has many Aboriginal names, including ninu. It was brought to near extinction through predation by introduced foxes and cats. Within fenced reserves where many predators have been eradicated, the bilby is thriving.

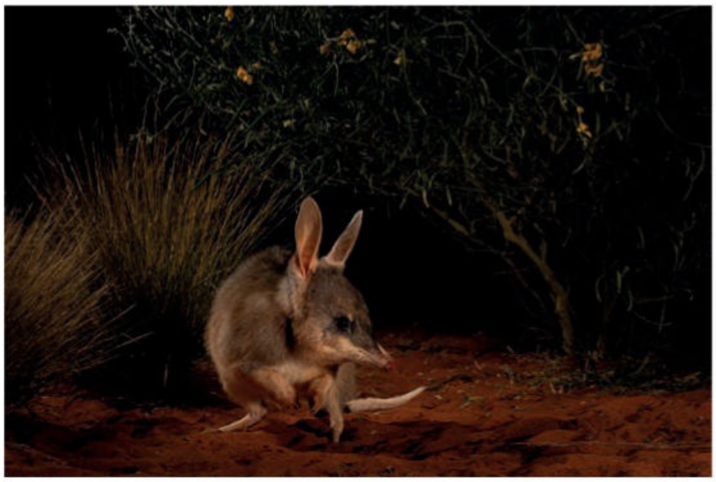
In addition, Australian/UK photographer Matty Smith won the Underwater category, with his image *Under the Waterline*, captured in Antarctica.

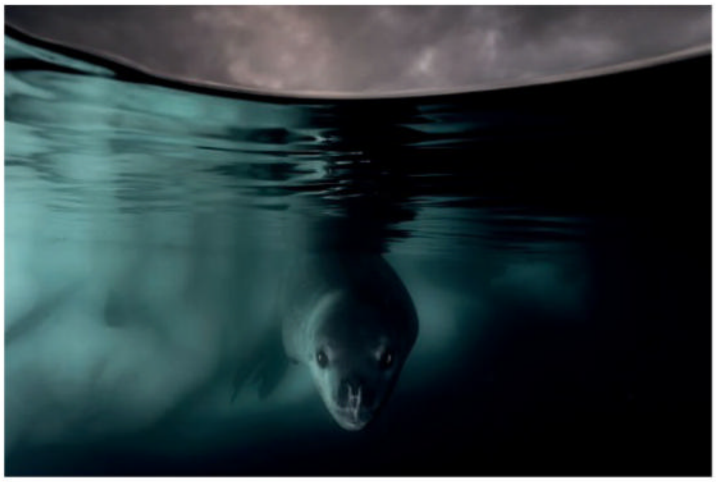
And finally NSW's Justin Gilligan won the Oceans: The Bigger Picture category, with his image *A Diet of Deadly Plastic.* ✪

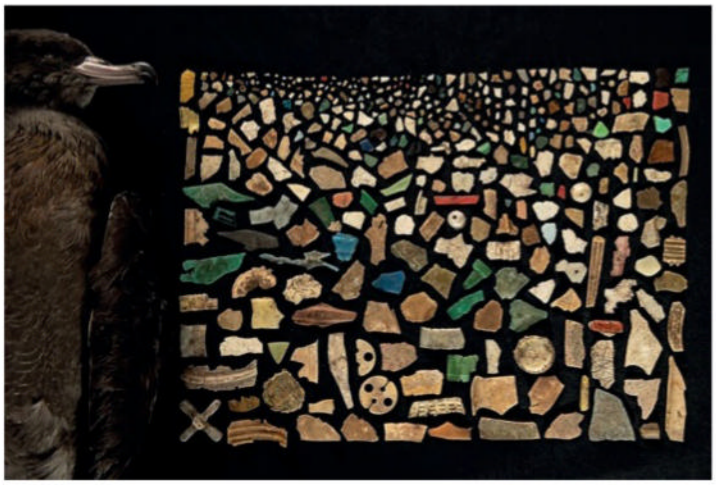
You can see all the winners at australianphotography.com

LEFT: *The Swarm of Life* by Shane Gross, Canada – Winner, Wetlands: The Bigger Picture and Wildlife Photographer of the Year 2024 overall winner.

BELOW, TOP TO BOTTOM: *Hope for the Ninu* by Jannico Kelk, Australia – Winner, Impact Award; *Under the Waterline* by Matthew Smith, UK/Australia – Winner, Underwater; *A Diet of Deadly Plastic* by Justin Gilligan, Australia – Winner, Oceans: The Bigger Picture.







BEHIND THE BUNA SHOT

BY STEPHEN DANDO-COLLINS

Considered one of Australia's most iconic WWII photos, this image by photographer George Silk had him fired and accused of treason. In a piece explored further in a new book, we look at the story behind this incredible piece of Australian war history.

Early on Christmas Day, 1942, 26-year-old George Silk rose from his cot at battalion HQ at Soputa in northeast Papua and began walking to the Buna battlefront 10km away. Around his neck hung his two cameras – a Rolleiflex Standard for close-ups, and a 35mm Zeiss Ikon Contax fitted with a telephoto lens for distance shots.

Silk was a New Zealand camera shop assistant who'd turned up in the Canberra office of Australian Prime Minister Robert Menzies in January 1940. He talked Menzies into hiring him as Australia's second government combat photographer, and after working in North Africa, Silk was reassigned by the Australian Department of Information (DOI) to the New Guinea campaign.

For close to three years Silk had striven to take the 'great' war picture, something to emulate or surpass Robert Capa's famous 1937 shot from the Spanish Civil War, *The Falling Soldier*. Now, with the Australians and Americans starting to gain the upper hand in the fight against the Imperial Japanese Army in Papua, Silk was anxious to get his best shot before the Battle of Buna-Gona ended.

So, on December 24 he dragged himself from his hospital bed outside Port Moresby, where he'd been laid low by malaria, and hitched a ride back to the front.

On the track to Old Strip, Silk, rounding a bend in the tall kunai grass, saw two men approaching side-by-side. One was a wounded Australian soldier, Private George 'Dick' Whittington. Barefoot, walking with the aid of a long stick, his eyes were covered by a rough bandage. Guiding Whittington was volunteer Papuan carrier Raphael Oimbari, a farmer in his twenties.

It almost seemed as if Silk would be intruding if he photographed the pair. "I wanted to take the picture, but I didn't at first," he later recalled.

But his documentarian's instincts kicked in. Using his Rolleiflex from the waist with the pair less than two metres away, Silk snapped a single shot without even looking down into the viewfinder. Seemingly unaware of him, the wounded soldier and carrier passed Silk by. Hurrying after them, he obtained the soldier's details before the pair continued on.

Later that day, Silk joined Whittington's 2/10th Battalion. Clicking away in the thick of the fighting that afternoon, he collapsed face-down on the battlefield. Malaria had caught up with him. Towards sunset, an Aussie soldier found the photographer lying with the dead all around him. Evacuated to Moresby, Silk ended up in a malaria ward.

You can't keep a good photographer down. Silk was soon back at the front. At Giropa Point on December 31 and January 1, he took what he considered his two best pictures of the war, close-ups beside Bren-gunners and Vickers-gunners with bullets whistling all around. Again, Silk collapsed with malaria, and again he ended up in hospital.

Meanwhile, another George, American *Life* photographer

IMAGE: AUSTRALIAN WAR MEMORIAL, 013757

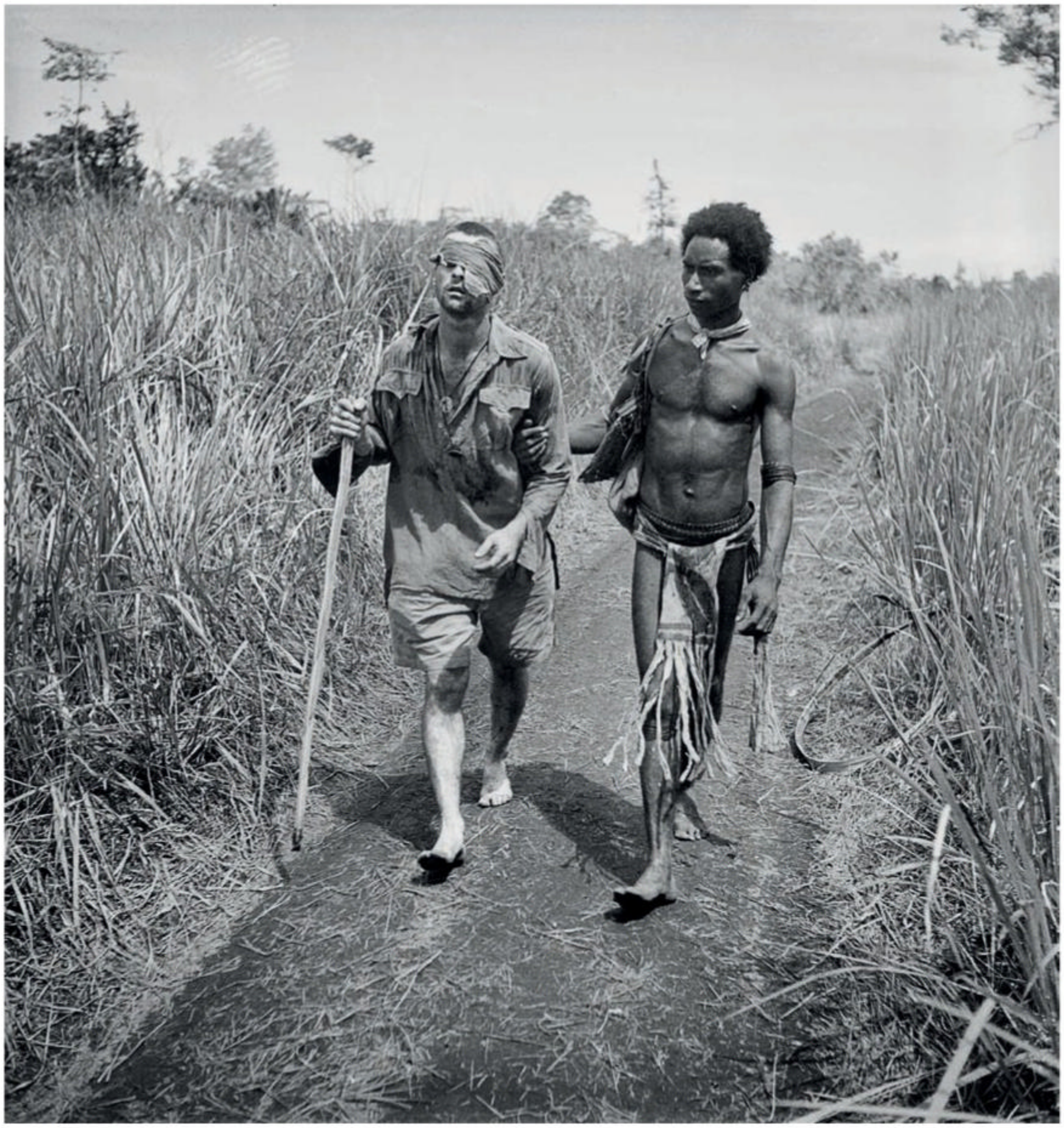


IMAGE: AUSTRALIAN WAR MEMORIAL, 014028

LEFT: George Silk's *The Blind Soldier*. Later, Silk would say there was something distinctive about the two subjects. The Papuan carrier in particular grabbed his attention: "He was helping him so tenderly," he said.

OPPOSITE, BOTTOM: Combat photographer George Silk, near Gona, December, 1942, with his Zeiss Contax.

George Strock, snapped three dead American soldiers on Buna Beach.

In hospital, George Silk learned the DOI had banned his two Giropa Point photos – one showed a dead Digger, while one of the Bren-gunners had dropped down dead beside him seconds after he took his picture.

At the same time, Silk's photo of Whittington and the 'Fuzzy Wuzzy Angel' was also banned for being 'too graphic'.

Silk was incensed. So, he wined and dined a young female clerk working in the DOI's Port Moresby office and brought her into a conspiracy. She had prints of his three banned pictures made at the DOI's Sydney photographic laboratory and sent to her. She gave them to Silk, who passed them to a war correspondent friend, who had them approved by the American censor at GHQ in Brisbane. Silk then gave his prints to George Strock, who smuggled them to *Life*.

Strock knew the Pentagon banned publication of photos of American dead, but was appalled by apathy towards the war at home. He was determined to jolt his fellow Americans into getting behind their troops.

On March 8, 1943, *Life* published Silk's *The Blind Soldier*, full page. Readers hailed it the best picture of the war. A month later Silk was fired by the DOI. Parliamentary backbenchers called for him to be charged with treason. His friend Damien Parer resigned in protest at his treatment.

Meanwhile, *Life* management struggled for seven months to gain War Department approval to publish Strock's *Three Dead Americans*. Going all the way to the White House, they discovered that, like George Strock, President Roosevelt was determined to cement Americans behind the war effort by being honest with them. With his approval, *Three Dead Americans* appeared in *Life* on September 20, 1943, shocking America.

In 2014, *Time* magazine would describe it as 'the photograph that won the war'. Two iconic images, and one amazing story. ✪

ABOUT THE BOOK

The Buna shots: The Amazing Story Behind Two Photographs that Changed the Course of World War Two, by Stephen Dando-Collins, is published by Australian Scholarly Publishing. It's the never before told story of two arresting photographs, two courageous photographers, and the quest for truth in war. You can order a copy here: https://bit.ly/3ZQ5DpV

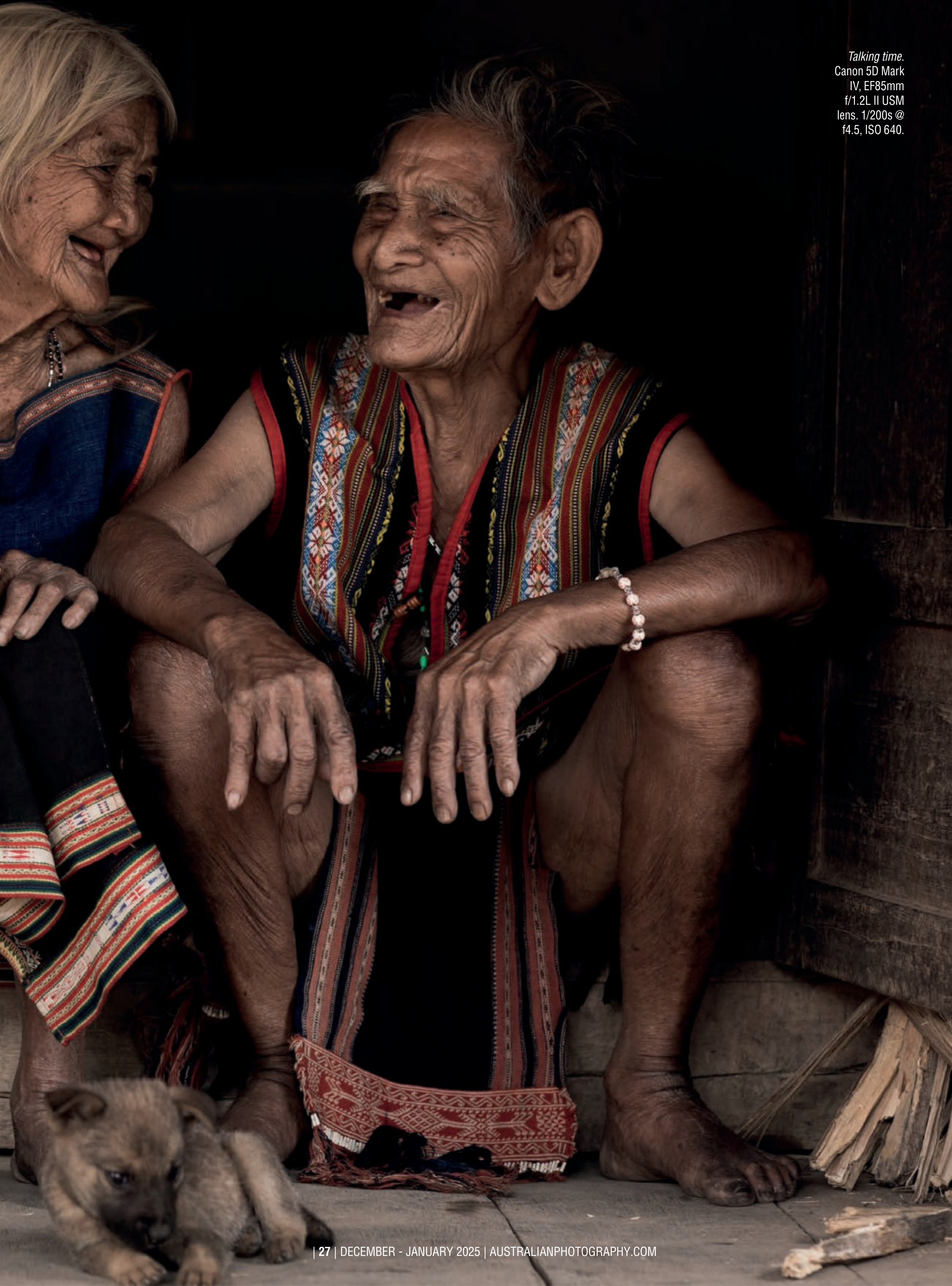
A HIDDEN SMILE

BY MIKE O'CONNOR

Originally from Bayeux in Normandy, France, photographer Réhahn has lived in Hoi An, Vietnam since 2011. We sat down for a chat with the portrait maestro to find out about how he captures his powerful people shots.

AUSTRALIAN PHOTOGRAPHY: HOW DID YOU GET STARTED IN PHOTOGRAPHY?
Réhahn: I was first inspired by a colleague when I was working in printing back in France. I've always had a thing for real cameras over smartphones—I guess you could call it part of my old soul. Seeing his photos from a trip he'd taken was what finally pushed me into amateur photography. Then, when I took a trip to Cuba, that's when I really started experimenting.

At first, I was more of a traveller with a camera than anything else, but I quickly realised that the real interest for me wasn't just the places, it was the people I met along the way. From that moment on, I couldn't stop. I started taking as much time off as I could to travel and capture the world. Photography became this amazing way for me to connect with people on a deeper level and share stories that words just can't quite convey.



Talking time. Canon 5D Mark IV, EF85mm f/1.2L II USM lens. 1/200s @ f4.5, ISO 640.

AP: WHAT MADE YOU THINK IT COULD BE SOMETHING YOU COULD EARN A LIVING FROM?

R: In the beginning, I wasn't really thinking about photography as a career. My focus was just on documenting the incredible cultures I came across while travelling. But a few things shifted—not the goal, but how I viewed my work.

An early photo I took of a little girl in Peru ended up winning a photography contest, and another shot of a man smoking in Vietnam got picked as an Editor's Choice by *National Geographic*. Then, of course, there was the portrait of Madame Xong, *The Hidden Smile*, which really connected with people and was published all over the world. I've always thought of her as my muse and one of my closest friends.

Once my work started getting noticed, I realised there was a genuine interest in what I was doing. Collectors started reaching out, journalists took an interest, and over time, it grew into something much bigger than just a passion project. Though, it must be said, that even after all of these years, my artistic passion is still there!

AP: YOU'RE KNOWN FOR YOUR STRIKING IMAGES OF PEOPLE. WHAT IS IT THAT DRAWS YOU TO PHOTOGRAPHING PEOPLE?

R: People fascinate me. There's so much depth in a person's face, their eyes, the way they carry themselves. Every person has a story, and I love the challenge of trying to capture a little bit of that story in a single frame.

I've always been a big lover of classic French literature and I think the stories of Victor Hugo and other authors gave me a sense of the depth of experiences that might hide behind a person's face.

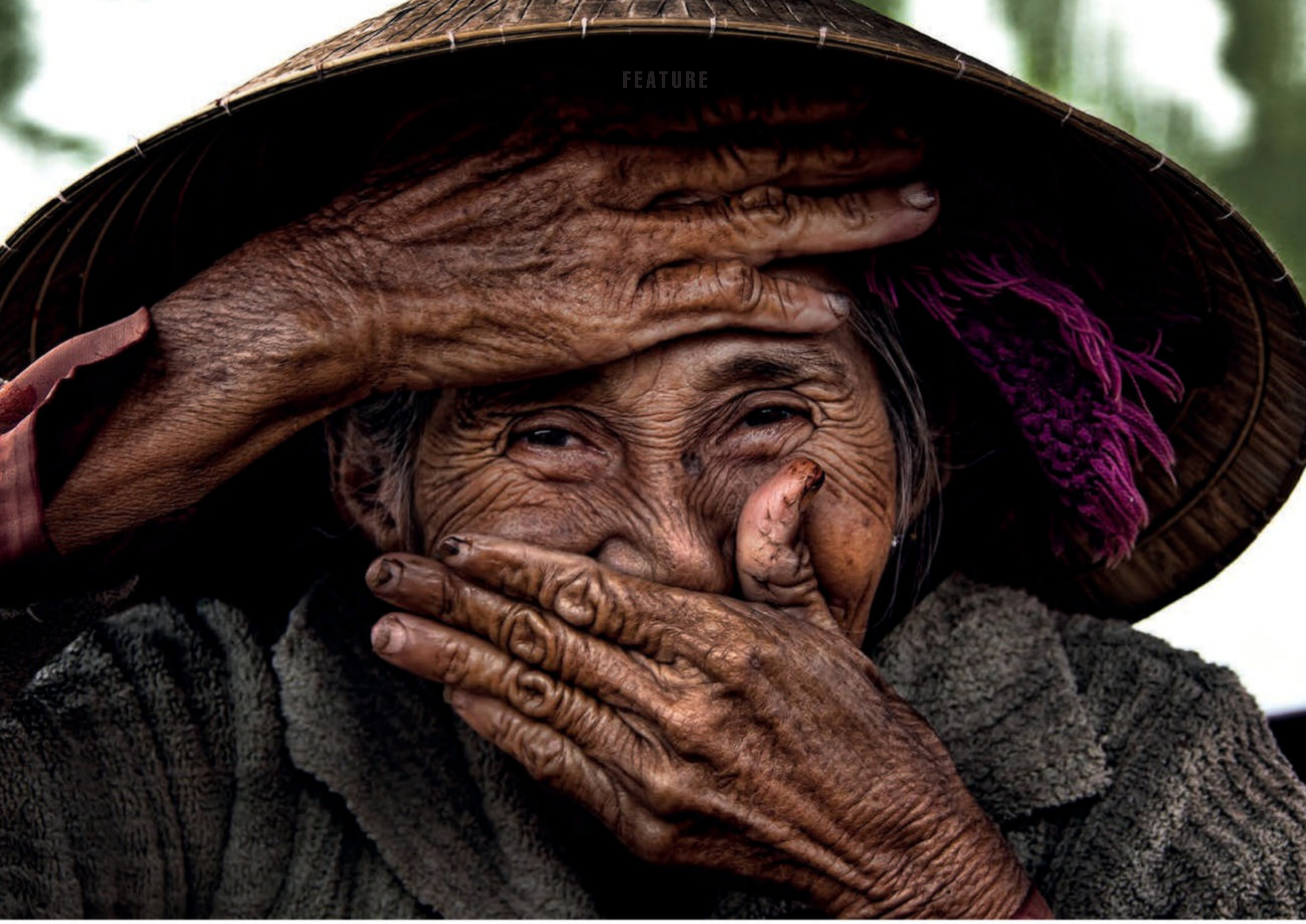
The connection I get when I photograph someone feels almost sacred—it's a brief but profound exchange between two people, and I think that's what draws me to it.

AP: WHAT DO YOU LOOK FOR IN A SUBJECT?

R: I look for authenticity. I want to photograph people who are comfortable in their own skin, who have lived a life with stories to tell, even if they don't use words. Sometimes it's a certain look in the eyes or a quiet strength in their expression. It's not always easy to explain, but when I meet someone, I just know when they have that special something I want to capture.

I can't fully define what draws me to one face rather than another but I know what I'm not looking for. I'm not interested in photographing youth in a way that portrays beauty in a stereotypical fashion. I don't want to make work that resembles advertisements for anti-aging products. I love wrinkles and asymmetry. I love talking to people who have lived through something and artisans who have knowledge to share. Experience makes its marks on us, and that is what I find to be beautiful.

When I photograph children, in contrast, it is their lack of experience and complete openness to the world that inspires me.



AP: TALK US THROUGH YOUR PROCESS OF PHOTOGRAPHING A SUBJECT. HOW DO YOU BUILD A RAPPORT AND GET YOUR SUBJECT COMFORTABLE BEHIND THE LENS?

R: The relationship with the subject starts long before I even pick up the camera. I spend time with them, learn about their lives, their culture, their passions. There's no rush. It's important for me to understand them and for them to feel comfortable with me.

By the time we start shooting, it's not really about photography anymore—it's about trust. I like to show them the images as we go along so they can see how I'm portraying them. It's a collaboration, really. The process differs depending on the style I'm using. For my Precious Heritage Project, the lead-up to the actual portrait takes 20 times longer than the photograph.

There was always preliminary research and usually extensive discussions with the elders or chiefs of the villages, before finding and photographing a subject. My portraits were typically of either the oldest members of the communities or artisans who owned some of the last examples of their traditional garments. So just imagine the stories they had to share!

In Cuba, I usually walk around with a few cigars in my pockets and simply find people I would enjoy sharing a smoke with. We sit and smoke and talk and

ABOVE: Réhahn's 2011 image *The Hidden Smile*, depicts 74-year-old Madame Xong. Since the image was captured, her portraits have been added to the Women's Museum in Hanoi in 2016, and she has appeared on more than 15 TV shows, with her image published around the world. Canon 50D, EF-S18-200mm f/3.5-5.6 IS lens @ 50mm. 1/80s @ f5, ISO 125.

OPPOSITE TOP: Réhahn with a subject.

OPPOSITE BOTTOM: A lady from the Hmong indigenous group. Canon 5D Mark III, EF70-200mm f/2.8L IS II USM lens @ 200mm. 1/1600s @ f3.5, ISO 640.

RÉHAHN'S TIPS FOR GREAT PORTRAITS

Take your time. Get to know the person, understand who they are, and make them feel comfortable. Don't rush the process. The best portraits come from a place of trust and connection.

Trust should be built carefully by you, not by someone before you. This also holds for advice – listen to yourself, don't be afraid to break rules or ignore the critics. If you want to be an artist rather than someone who snaps pictures, it has to always be about your artistic vision.

maybe a photo or a friendship comes out of it. When I photograph kids, the process is different. I play with them, let them see the images on the digital screen, and just keep things light.

Finally, for *Impressionism*, because the images are blurred and we can't usually see the features of the subjects, I typically photograph farmers or artisans as they go about their work, so that it remains as natural as possible.

AP: THERE ARE MANY PHOTOS ON YOUR WEBSITE OF YOU WITH YOUR SUBJECTS, SHOWING THEM THE PHOTOS YOU'VE CAPTURED OF THEM. WHY IS THIS IMPORTANT?

R: It's a way of giving something back. Often, the people I photograph don't have access to cameras or might not have seen a photo of themselves in such a personal, detailed way. It's not just about taking something from them—it's about making a connection and sharing the experience together. That mutual exchange is essential to my process.

AP: IN AN ERA OF SOCIAL MEDIA AND CONNECTIVITY, ARE PEOPLE STILL AS OPEN TO BE PHOTOGRAPHED TODAY, COMPARED TO WHEN YOU BEGAN?

R: I think it depends on where you are. In some places, people are still very open and even excited to be photographed. In others, the constant barrage of cameras and social media has made people more hesitant. But for me, it's about building trust and being respectful.

I always make sure my subjects know why I'm photographing them and how I plan to use the image. That kind of transparency goes a long way in getting people to feel comfortable. One thing that makes me sad, however, is how certain people abuse that trust. There have been cases where people have tried to find the exact same subjects to photograph but without the relationship behind it. That is when it becomes invasive and disrespectful for the person in the image.

AP: TELL ME ABOUT YOUR NEW BOOK 100 ICONIC PORTRAITS. WHY NOW, AND HOW DID YOU REFINE THE SELECTION DOWN THAT MADE THE FINAL 100?

R: The idea for my book began just before the pandemic. The idea was to create a collection that not only celebrated diverse cultures, but also captured the connections I've made with the people I've photographed. The pandemic gave me the time to reflect on these connections and stories and how much they meant to me, which made the choices feel even more significant. It is an understatement to say that this book was years in the making—my whole career up until this point, really.

As for narrowing it down to the final 100, that was no easy task. I've taken tens of thousands of portraits over the years, and each one has its own unique story. But ultimately, I focused on the images that had the strongest emotional pull—portraits that, for one reason or another, stayed with me long after I took them.

This is what made them "iconic", for me. It wasn't just about technical perfection; it was about the connection I felt with the subject and how that connection translated into the final image.

LEFT TO RIGHT: *Into the clouds* from Réhahn's *Impressionism* series. Canon R5, EF70-200mm f/2.8L IS II USM lens @ 200mm. 1/3200s @ f4.5, ISO 400;

Réhahn with members of the Red Dao hill tribe, northern Vietnam;

An Phuoc, Hidden Smile. Canon 5D Mark III, EF70-200mm f/2.8L IS II USM lens @ 200mm. 1/200s @ f6.3, ISO 800.

AP: FROM ALL THE IMAGES YOU'VE CAPTURED, WHAT'S YOUR MOST MEMORABLE PHOTO?

R: That's a tough one. There's one portrait that always stands out—*The Hidden Smile of Madame Xong*. She was 74 years old when I met her in Hoi An, Vietnam, and her smile, hidden behind her hand, became iconic. There's something about her shyness and strength combined that resonated with people all over the world. That photo changed everything for me. It connected with people in ways I never expected, and it's still one of the most meaningful images I've ever taken.

AP: WHAT GEAR DO YOU USE?

R: I use a Canon R5 for most of my work. It's reliable, and it gives me the image quality I need, especially when I'm working in low-light conditions. I typically use an 85mm F1.4 for portraits, but I've also been using a 70-200mm F2.8 for my impressionist photographs.

But honestly, it's not so much about the gear. I think the most important thing is how you see the world through the lens, not the equipment itself.

AP: WHAT'S YOUR HOPE WITH YOUR PHOTOGRAPHY?

R: I hope my photography can serve as a bridge between cultures and time periods. I want to inspire people to appreciate the beauty and diversity of humanity. If my work can spark curiosity, compassion, or even just encourage people to question things, then I feel like I've done my job. ✪

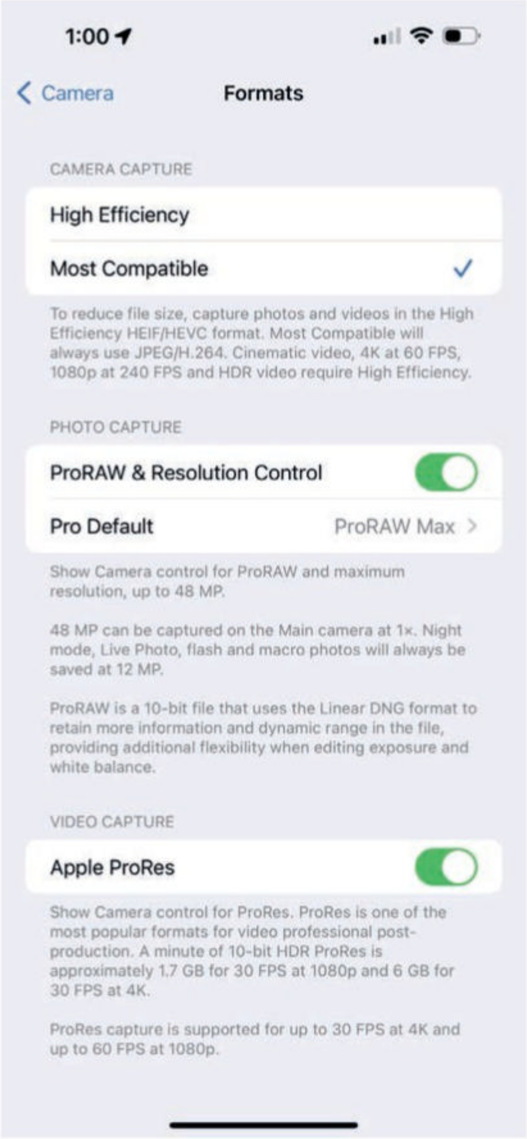
ABOUT THE BOOK

100 Iconic Portraits by Réhahn is available from Réhahn's website rehahnphotographer.com. Each book is signed by Réhahn. For more on his work, including his Impressionist Photography, also see his website or Instagram @rehahn_photography.

SMARTPHONE VIDEOGRAPHY

BY TIM ROBINSON

The best device is the one you have with you. This month, we look at a few tips for better results with your smartphone.



1:00

< Camera Formats

CAMERA CAPTURE

High Efficiency

Most Compatible ✓

To reduce file size, capture photos and videos in the High Efficiency HEIF/HEVC format. Most Compatible will always use JPEG/H.264. Cinematic video, 4K at 60 FPS, 1080p at 240 FPS and HDR video require High Efficiency.

PHOTO CAPTURE

ProRAW & Resolution Control ●

Pro Default ProRAW Max >

Show Camera control for ProRAW and maximum resolution, up to 48 MP.

48 MP can be captured on the Main camera at 1×. Night mode, Live Photo, flash and macro photos will always be saved at 12 MP.

ProRAW is a 10-bit file that uses the Linear DNG format to retain more information and dynamic range in the file, providing additional flexibility when editing exposure and white balance.

VIDEO CAPTURE

Apple ProRes ●

Show Camera control for ProRes. ProRes is one of the most popular formats for video professional post-production. A minute of 10-bit HDR ProRes is approximately 1.7 GB for 30 FPS at 1080p and 6 GB for 30 FPS at 4K.

ProRes capture is supported for up to 30 FPS at 4K and up to 60 FPS at 1080p.

Smartphone cameras keep getting better, and the video functionality is creeping into the big leagues.

In fact, the iPhone 15 Pro Max was used to film all principal photography for the upcoming 75-million-dollar Hollywood zombie horror flick, 28 *Years Later.*

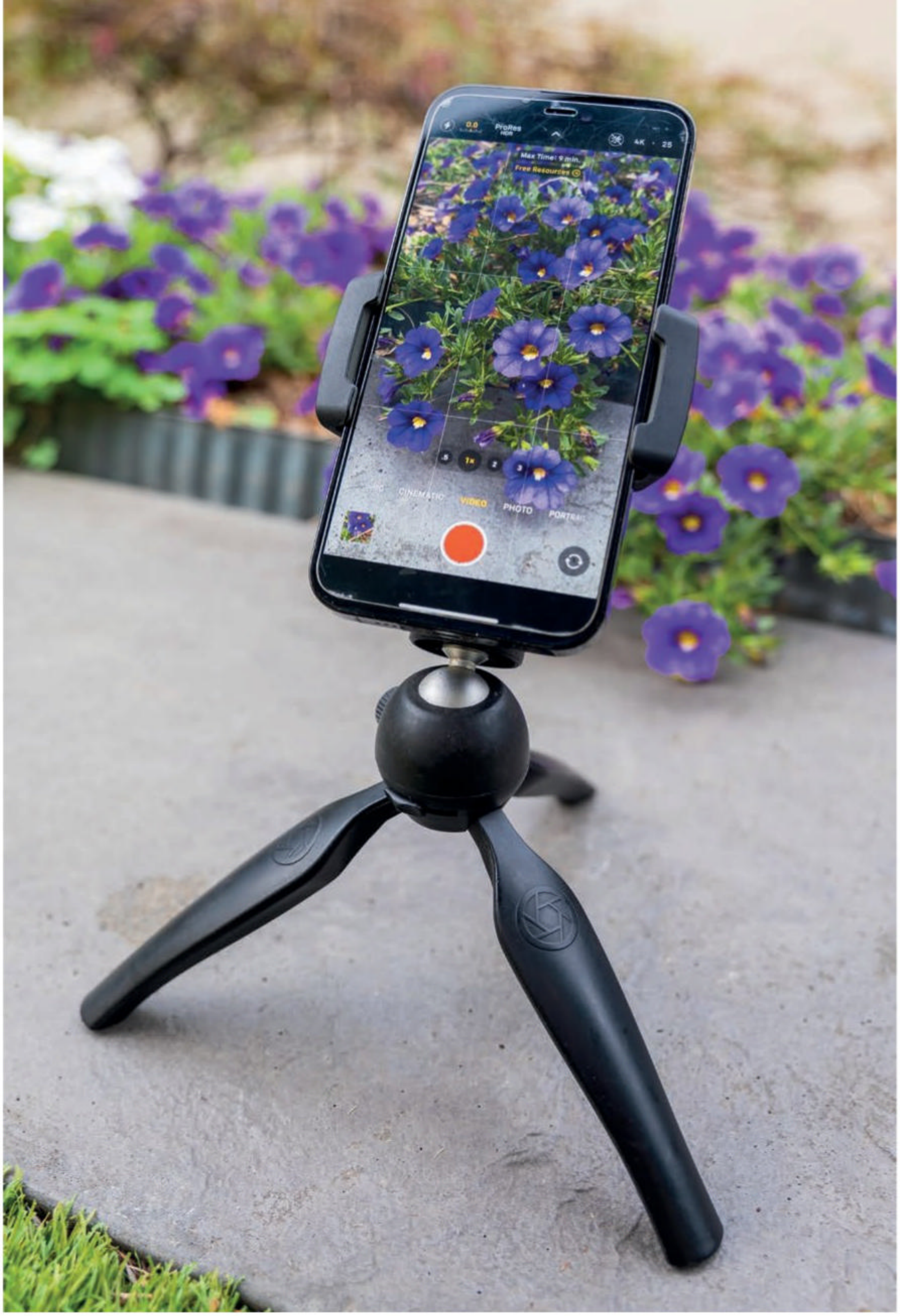
Granted it was used for stylistic effect, but it shows how far the technology has come.

And while you probably don't have a multi-million-dollar budget, there's nothing stopping you getting out there to shoot your own smartphone video content.

SETTINGS

It is important to utilise the best settings to capture images in the best possible quality available. Each phone will differ, but all will offer these basic variables.

- **Resolution** – If your phone offers 4K, shoot in 4K. Even if you are finishing your video in a lower resolution like HD, this will give you the flexibility of being able to crop into your image without significant loss of quality, and will ultimately give you a sharper image, even when down sampling in post.
- **Frame Rate** – The standard for video in Australia is 25 frames per second, so I always shoot as close to this rate as possible. Some phones will only allow 24fps or 30fps and that's ok, as long as you keep all your frame rate consistent. Of course, if you are wanting to shoot slow motion footage you might like to use 50fps or 60fps. Keep in mind though that the image quality can be significantly reduced in this mode due to hardware limitations.
- **Quality/bitrate** – Bitrate refers to the depth of information recorded. This will determine the size of your video files and directly relates to the quality it will record in. A lower bitrate will introduce video artifacts, the same way that a low-quality jpg photo will, so always opt for a higher bitrate.



- **File format** – The file format may determine your bitrate, and this refers to the digital codec your file will be packaged in. Some formats are better at data management (HEVC), while others focus more on retaining as much quality and compatibility as possible (H.264). The iPhone 13 introduced the Apple Prores codec to smartphones. This format has a very high bitrate, and it will retain as much image quality that your phone sensor will allow. However, the drawback is that it will use a lot of data (up to 6GB for 1 minute of 4K footage!). So, depending on your phone's internal storage you may not opt for this codec.

Shooting video on a smartphone is quick and easy, and if you set up your phone correctly it will allow you to shoot great quality content. Remember, you can always downgrade an image, but you cannot upgrade it once it's already been captured, so always start with the best foundation possible. Happy shooting! ✪

KEEP IT CLEAN

Before shooting video or photos on your smartphone, give the lens a quick wipe with a micro fibre cloth or the material of your clothing. This will remove any oil or grime that has accumulated, resulting in a streak-free and clear image.

IN THE JUDGE'S CHAIR

BY ANTHONY MCKEE

Judging photo competitions carries a sizeable responsibility, but for those asked to serve, there's often little guidance around what the role actually entails. In this special feature, we look at some of the key things to consider if you're handed the weighty responsibility of judging a comp.

A while ago I dropped in on my old camera club to catch up with a few old friends. I had joined the club in 1984 soon after buying my first Nikon and I was an active member up until leaving town in the late 80s to study photography and eventually become a full-time photographer.

On this particular night I arrived in time to watch a senior club member judge a B-grade competition, with images being presented in both digital and print form. Everything was going ok until I noticed a pattern – this judge was marking down good photographs from the print section, not because the visual concepts or the technicals were bad, but because the prints themselves had not been mounted properly on mat-board up to this judges expectations. I was disappointed by this, and while I should have mentioned something to the judge later over a cup of tea, I didn't.

The fact is though, that poor matting can easily be fixed; all the judge had to do was score the print and then ask the author to remount before it was exhibited again. Instead, this judge dismissed this work because of a factor that was totally irrelevant to the actual images.

Being asked to judge a photography competition is an honour but it is also a big responsibility; the decisions and comments you make can encourage photographers, but they can also discourage people too, particularly those struggling to find their own voice with a camera.

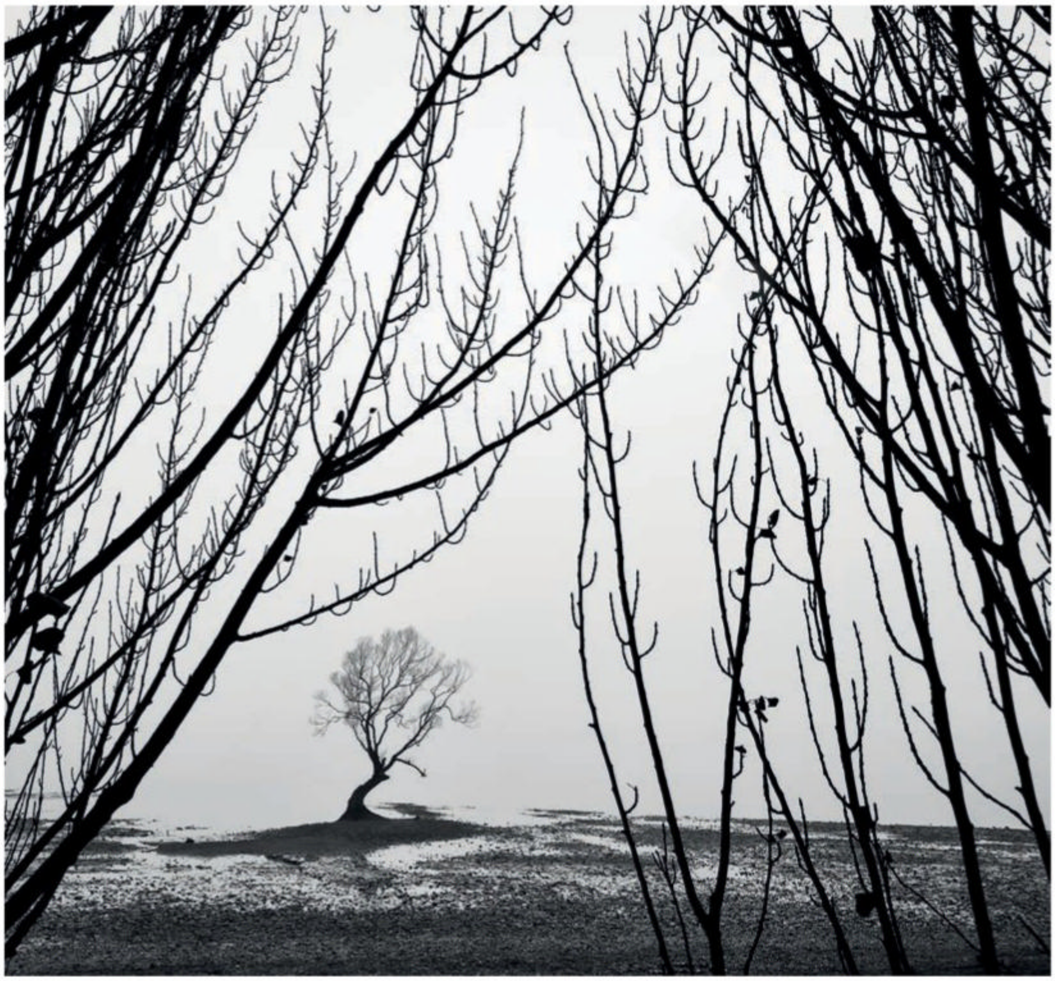
Part of the problem for most camera clubs is that there is no formal training process for becoming a judge. Usually a person who has won enough competitions will be tapped to judge a beginners' competition, and if that goes well they will be asked to judge B grade and eventually open competitions. It is unlikely though, that they will ever get much guidance.

At the professional level though, competitions are usually judged by a panel of five judges; every image is scored by the five and each aggregate is then assessed by a panel chairperson. Depending on the spread of scores, judges will then have 40 seconds each to explain why they think an image deserves to be scored higher (or lower), after which the image gets rescored. The system is not always perfect, but it does give every image a greater

Not every photograph you encounter will be to your liking, but as a judge your job is to explore the work, assess the elements that have gone into its creation, gauge your technical, aesthetic and emotional response to the work and then provide a score. This work is by Braedan Lovett, and was third in the Creative category of Photographer of the Year 2023.

RIGHT: Being a good judge often involves understanding the various trends and fads within photography, and recognising when someone has created something different. Photographers frequently photograph the famous Wanaka tree, but rather than capture the obvious, Dean Cooper used the bare branches of winter and rather low lake levels to capture this more thoughtful image.

FAR RIGHT: One important aspect of judging work is knowing (and appreciating) the various techniques used to make it. Wayne Rickard could easily have left the exposure controls on automatic, and chances are the train would have been as still-looking as that shed. By using a slow shutter speed though, he has managed to capture a dramatic sense of movement.



chance of a fair and considered score, free of any biases any one judge might have. A new judge will typically join four experienced judges on a panel, and over time they will gain a feel for the scoring processes.

One of the joys of judging on a panel is that most judges usually have a solid knowledge of photography to draw on when evaluating work, and while judges might not always agree on a score, each judge usually walks away from a judging session feeling a little more enlightened.

The other joy of judging at the professional level is that occasionally we get to judge some absolutely stunning images; those are the moments we enjoy most as a judge. Our job is to recognise the exceptional work and judge it in a considered and objective manner.

Now, while camera club competitions don't often feature those same incredible photos that we often see at the professional awards, here is a thought for you – every photographer that you admire began by making their very first photograph; and at a guess, their first photos were probably no different to the photos the novice photographers in your club are already making.

What counts is the advice and encouragement a judge gives to those people.

Judging a camera club competition is actually no easier than judging a professional photography competition, in fact it is harder because the decisions have to be made by a panel of one: you. And your job as a judge is not just to hand out prizes to your favourite photos; it should also be to help people realise their own directions as a photographer.

That is what can make judging camera club competitions really rewarding.

With that in mind, here are some pointers to help if you are ever asked to judge a photography competition in the future.

1 BE INFORMED

To be a good judge, start by exploring the history of photography and the works of the great masters like Ansel Adams, Cartier-Bresson, Irving Penn, Joel Meyerowitz, Sebastião Salgado, Sarah Moon and Martin Parr, to name just a few. Many of history's greatest photographs were captured decades ago but they are still a benchmark for what can be achieved to this day.

Next, understand the technicals of a camera, including the effects of aperture, shutter speed, ISO, and focal length; know how to explain these controls to people so they too can improve their technique. It will also help if you can explain postproduction, from cropping and colour management through to local tonal adjustments. Then there are the more challenging elements to explore such as light, colour harmony, composition and emotion.

Being a good judge requires more of you than simply saying "I like this photo but I don't like that photo"; it involves qualifying your decisions, and to do that you need to be informed.

2 DON'T HOMOGENISE EVERYTHING

One of the first things you should know as a judge is that everyone sees the world differently. In fact, if you take a dozen decent photographers, put them all in exactly the same situation and ask them to make a photo, you will get a dozen very different photographs. So why does the work of so many amateur photographers look so familiar? Could it be that they have already been taught some preconceived ideas of what "good" photos should look like? Could it be they are making photos to suit a judge's sense of aesthetic rather than exploring their own?

As a judge, your job is not to tell people how YOU would have made the photo – it is to tell people how THEY can make their photos better. Your job is to understand what the author of an image is trying to achieve, and then give them options on what they might do next time.

Don't teach people to be another you, encourage people to find their own unique vision and style.

3 DON'T JUST REWARD THE BASICS

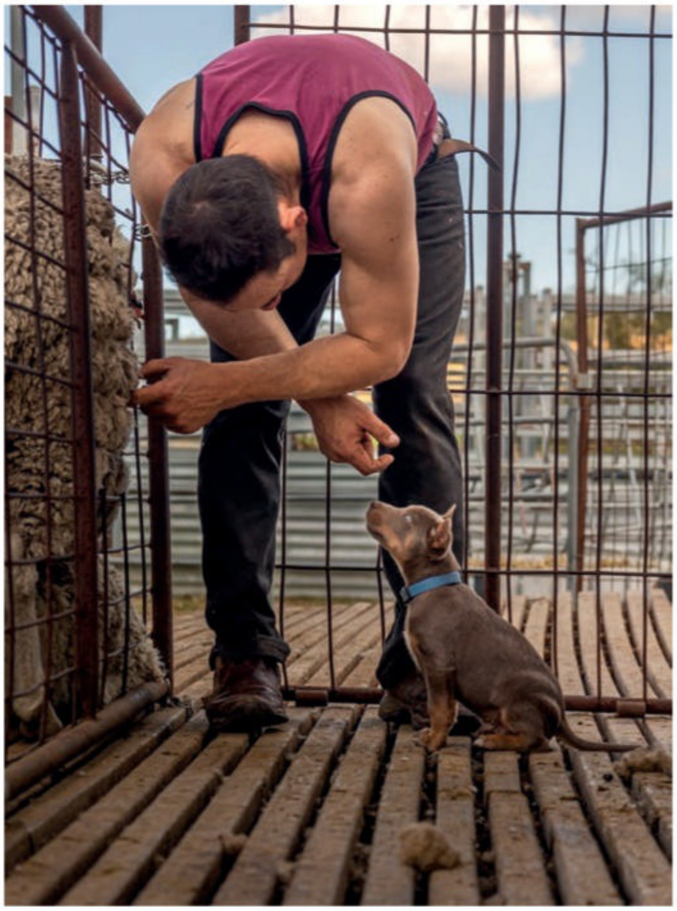
Most cameras now have computers built-in that manage autofocus and exposure, so you have to ask yourself, why do we reward mediocre photos simply because they are "well exposed" and "in-focus"? Is it the "every kid wins a prize" mentality? Instead of rewarding people for something their camera does for them, explain what you like about their idea and then discuss how they might improve that

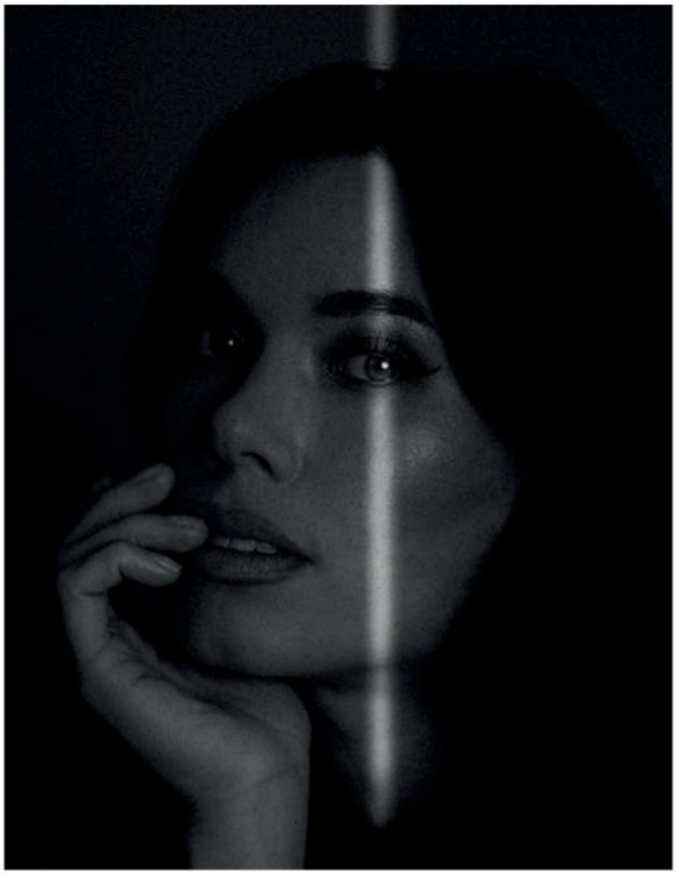
> "INSTEAD OF REWARDING PEOPLE FOR SOMETHING THEIR CAMERA DOES FOR THEM, EXPLAIN WHAT YOU LIKE ABOUT THEIR IDEA AND THEN DISCUSS HOW THEY MIGHT IMPROVE THAT IMAGE, EITHER IN A SIMILAR SHOOTING SITUATION OR POST..."

RIGHT TOP: Most people could probably describe what is happening in this photograph by Indiana Kritikou, but as a judge, it's your job to describe the subtleties within the image, like the design, composition, lighting, tonal management and even the sense of moment.

RIGHT BOTTOM: Capturing a beautiful subject on film does not guarantee you have created a winning photograph. As with wildlife and travel photography, what matters is what the photographer has contributed to the opportunity. This portrait by Dom Rui is a good example of the photographer looking beyond just another straight shot of a pretty face.

OPPOSITE: Some judges are fixated on “The Rules” of photography, so much so that they often dismiss images that don’t meet their criterium. But there are no rules in photography, and often the best images are created by people who realise this fact. This seascape by Theresa Lee breaks numerous rules; its soft and grainy and the main subject is in the middle of the frame, and yet as we study it most people will probably have an emotional connection with this image.





image, either in a similar shooting situation or post.

Helping people understand how they can improve their photography in a kind and considered manner is far more rewarding than constantly handing out prizes for participation, and it will make a prize even more special when they do create strong images.

4 RECOGNISE GOOD TECHNIQUE

Not every photographer uses the automatic settings on their camera, in fact some amateur photographers are very good at using the manual controls to good effect. Learn to see when a photographer has used shallow depth of field to isolate a subject, or slowed their shutter to capture motion blur, or adjusted the exposure to create a high or low-key image. Not every photograph captured in manual mode will be successful, but it is worth encouraging those photographers who do explore these options to keep evolving their technique.

5 DON’T BUILD FENCES – KNOCK DOWN WALLS!

Some judges have an exceptionally bad habit of quoting “The Rules” to an audience and instilling boundaries about how photographs “should” be made. These judges will make comments like “use the rule of thirds”, “use bright colours to catch the eye”, “keep the sun over your shoulder” and “always shoot at ISO 100”. What these judges are really doing though, is creating boundaries much like the Venn diagrams we learnt about at high school. Every rule you teach your audience becomes another circle on that graph until those photographers eventually find their creativity stuck in a tiny little hole on the middle of that page.

There is value in discussing the various compositional and photographic techniques, but don’t call them “rules”; some of the world’s best photographers are famous because they learnt all those rules and then went on to break them.

6 DON’T BE A NARRATOR

Some judges like to narrate every photo they are judging to their audience verbatim, and while this can be useful if the audience is struggling to see a tiny print, for the most part it is a waste of everyone’s time. Instead of describing the obvious, describe the details people cannot see; the nuances, the subtleties in the light or the curious juxtapositions. Use your educated eye to inform an audience of the things they might not notice, good and bad.

7 TECHNICAL PERFECTION ISN’T EVERYTHING

Many judges now expect to see technical excellence in almost every photograph, but not all processes deliver the rich colours and superb definition of a 45-megapixel sensor. Some processes like pinhole cameras, infrared photos, Polaroids, high-speed films, tin-types and gum bichromate processes

will never be vibrant and yet they do have their own unique charms. What is important is that a judge can recognise the value of each process and be prepared to score an image on its aesthetic qualities and not just a technical response.

8 IGNORE BEAUTY

One huge mistake many people make is to assume that because a subject is perfect, a photo of that subject will be perfect too. Wrong. Yes, that might be a beautiful sunset or a pretty face, but that is inconsequential; what matters is what the photographer has contributed to the situation. Have they made good use of light, composition, moment, styling and all those things that go into creating an award winning photograph? That is what we should be judging.

Remember, if a photographer is any good, they should be able to make any subject look amazing!

9 WHAT WOULD THE LOCALS SAY?

Photographers often come back from overseas with photos of amazing landscapes, exotic animals and indigenous people, and for some reason we seem to reward for the effort they made in getting to these places (be it in economy or business class) rather than the quality of their images. As with the previous point though, we shouldn't really care about how beautiful a subject is, or how remote a mountain was, or how difficult it was to find the yeti; what really counts is what a photographer created with this opportunity.

One question that is always worth asking is, "how would a local rate the image?". Aussie judges wax lyrical over New Zealand's snowy landscapes, but how would a Kiwi judge rate the same photograph? Or how would an African or an Asian judge rate photographs of their kinfolk? While it is ok for an audience to be wowed by exotic subjects, it is our job to judge the photography.

10 BE BRAVE, AND REWARD IT

Photography has a lot in common with music and food; most of us get very comfortable listening to one particular genre of music or enjoying certain cuisines, but what happens when someone suddenly changes the music to New Age Christian Punk? Or mountain oysters on kale are served instead of your usual steak and chips?

Being a good judge means being able to objectively score any image that is put in front of you, even the photos you might not feel comfortable judging. While you might not personally like a subject or the processes used to make the image, what matters is that you at least take the time to explore the image, find the narratives, ask yourself what the photographer has contributed to this opportunity and then score the image as fairly as you can.

Not every obscure image is going to be worthy of an award, but who knows; you might not appreciate it now but you might be judging the work of the next Max Dupain or Narelle Autio. ✪

MAKE 2025 YOUR YEAR!

BY THE AP TEAM

There's nothing like a photography workshop to extend your image-making. In this special advertising feature, we check-in with some of our best photo workshop operators to see where they're headed in 2025, and what you can expect if you join them.

Photography tours are a fantastic way to put your image-making first – let someone else take care of the logistics and travel, while you get to focus on the important thing – the photography!

Make 2025 the year you join a photo workshop to somewhere amazing, and read on to find out where you could be going.

IGNITING PASSION

Experience the world with Ignacio Palacios.

When it comes to photography and travel, few can rival Ignacio Palacios' experience, skill, and passion.

A third-generation photographer, Ignacio has been honoured with over 100 prestigious photography prizes and awards from around the world.

But most importantly, his experience in the field is unrivalled - he has travelled to over 104 countries in his 26 year-long career, and that includes leading 50 photography tours to all continents since 2014. Few know the world as well as Ignacio does.

Born in Spain, Ignacio has been living in Sydney over 15 years and now calls Australia home – though his unmistakable Spanish spirit continues to influence his work and define his signature style.

Photography and travel will always be Ignacio's passion, and through his decade-long career leading workshops, he is dedicated to helping others ignite their passion too. His secret is to focus on high-end locations and only with small groups; this means more unique and intimate photography opportunities.

"Some tours are in areas that are off the beaten track, but I also offer more luxurious options, where the lodges are in the most exclusive locations with access to more private time with the wildlife for example," explains Ignacio.

Depending on the nature of the tour, Ignacio only accepts just four to six people per tour – allowing for quality time with his guests and dedicated support. The result is his students push their comfort zones both creatively and physically, while improving their photography in totally unique locations. Here's what you can expect on an Ignacio Palacios-led tour:

- Enjoy one-on-one tuition, guidance and expert advice from a multi-award-winning professional photographer
- You'll learn the secrets to mastering the art of composition and light in your photography
- Explore pre-visualisation techniques and learn about the creative process
- Learn game-changing editing tips and tricks with special processing workshops throughout the tour
- Learn expert techniques for landscape photography, travel photography, wildlife photography and portrait photography. While also working on aerial, black and white, and astrophotography
- Should you dream of entering and winning photography competitions, or you simply wish to push yourself as a photographer, I'll offer you professional critique sessions throughout the tour
- You will also experience the powerful mastermind effect of connecting with like minded photographers and adventure seekers.

IGNACIO'S 2025 TOURS

Today, Ignacio leads some of the world's best photography tours to incredible destinations around the world. For 2025 he still has a few spots left:

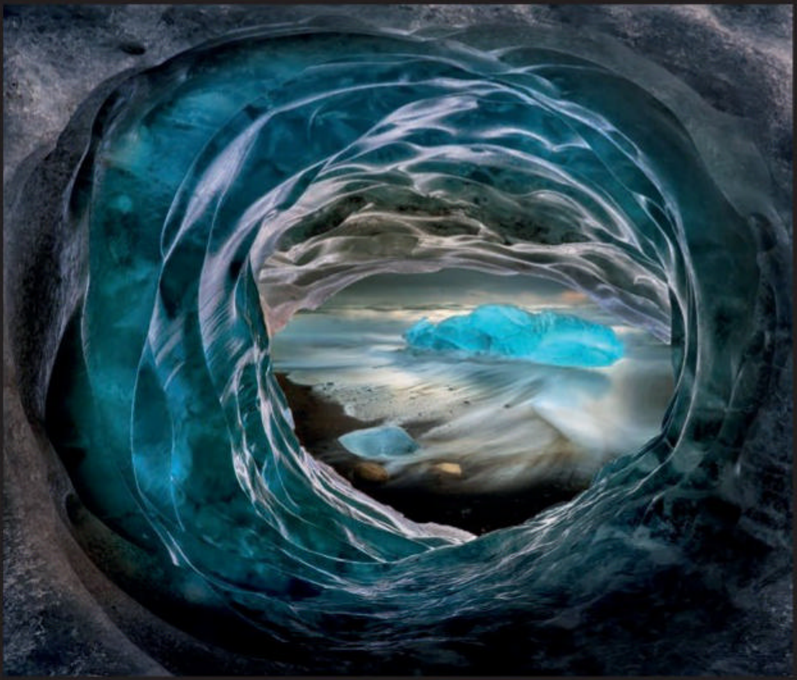
- JANUARY - Finland (Lapland) Winter Wonderland – 17 – 25 January 2025 - LAST 2 SPOTS
- FEBRUARY - Altiplano/Puna with Richard I'Anson. Chile, Bolivia and Argentina – SOLD OUT
- MAY - Amazing Australia. An exclusive Luxury tour to WA and the NT – SOLD OUT
- JUNE -Chasing storms in the American Midwest – ONLY 3 SPOTS LEFT
- SEPTEMBER - Ultimate China Experience – 27 days! – ONLY 2 SPOTS LEFT
- OCTOBER - South Luangwa, and the lower Zambezi in luxury – ONLY 3 SPOTS LEFT
- NOVEMBER - Sabi Sands Luxury Safari: Londolozi and mal Mala – ONLY 2 SPOTS LEFT

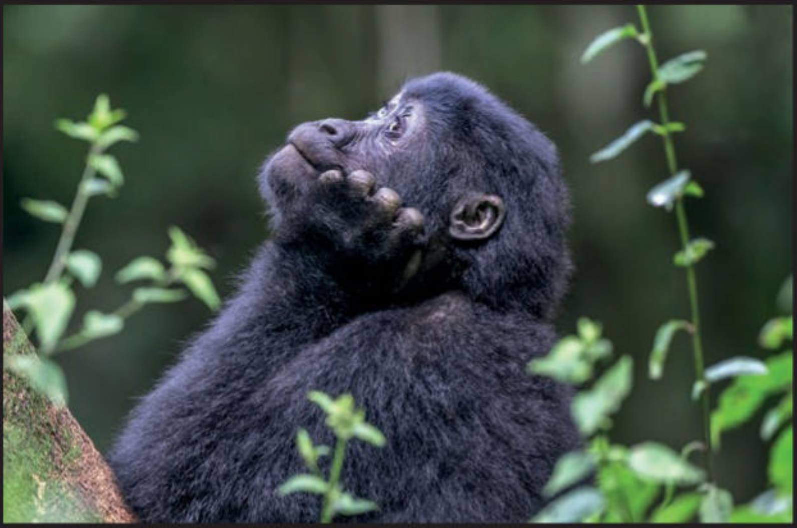
+ Mozambique, Mexico, Belize, Guatemala, Japan, Colombia, Brazil, Ecuador/Galapagos, Bhutan and many more tours in 2026 and 2027 in the making!

ignacio@iptravelphotography.com.au

YOUR NEXT INCREDIBLE PHOTOGRAPHY EXPERIENCE

Travel with professional photographer Ignacio Palacios and live a real photographic experience. Unlike many other workshops, our tours are fully devoted to the pursuit of stunning imagery. Our goal is to be at the right spot at the right time and to provide an experience like no other.





"I hope that through my images and my tours, I can open people's eyes to the incredible world we live in. I want to give my guests both travel and photographic experience. We are privileged to have such a beautiful planet and it's our responsibility to respect, cherish and protect it."

IGNACIO PALACIOS

TOURS | FINE ART | BOOKS
M. 0455 213 073
E. ignacio@iptravelphotography.com.au

iP IGNACIO PALACIOS
TRAVEL PHOTOGRAPHY
WWW.IPTRAVELPHOTOGRAPHY.COM.AU

TOM PUTT PHOTOGRAPHY WORKSHOPS

All-inclusive photography workshops to beautiful parts of the world for nearly 20 years!

Since 2005, we have offered fun, relaxed photography holidays for keen photographers who want to learn more about photography, while returning home with photographs and memories they could only dream of.

Our all-inclusive, luxury photographic workshops are customised with you in mind - we make sure we get you to the right place, at the right time, for the best light. Each year, we hand-pick a small, select number of locations to offer our participants. Internationally, we hire highly-experienced local photographic guides to showcase the very best each location has to offer.

We do look forward to welcoming you on a workshop soon.

Cheers, Tom Putt
- Owner & Photographic Guide

5 REASONS TO BOOK THESE INCREDIBLE EXPERIENCES

1. **HAND-PICKED LOCATIONS**
   Every year we spend countless hours researching the best locations for you to have an incredible photographic experience.
2. **RIGHT PLACE, RIGHT TIME**
   We get you to the right place at the right time for the best light to ensure you get all those great photos you're after.
3. **SMALL GROUPS**
   With just 6 to 8 participants, you'll get plenty of personalised tuition to help you improve your photography.
4. **REPEAT CUSTOMERS**
   In 2024, 4 out of 5 of our participants had been on a landscape photography workshop with us before.
5. **PROVEN EXPERIENCE**
   Since 2005, we're taught thousands of photographers like yourself the art of landscape photography.

2025 WORKSHOPS

January 2025
Ultimate Antarctica (Fully Booked)

March 2025
Botswana Wildlife Safari, Africa (Fully Booked)

April 2025
Best of WA Drone Workshop, WA (Fully Booked)

May 2025
Victoria Drone Workshop, VIC (Fully Booked)

Lake Eyre from Above, SA - Photograph the incredible aerial abstract landscapes of Lake Eyre in your own private plane.

Flinders Island, TAS - Escape the world for 5 days to photograph and explore the stunning coastal landscapes of Flinders Island.

June 2025
Carnarvon Gorge, QLD - Come and explore the rugged beauty of Carnarvon Gorge in remote outback Queensland.

August 2025
Mt Hotham, VIC - Photograph the stunning beauty of the snow landscapes of Mt Hotham and Dinner Plain on this 5 day workshop.

September 2025
Shark Bay, WA - Photograph the stunning colours of Shark Bay on a 4 day aerial photographic safari.

November 2025
Tigers of India (Fully Booked)

Lord Howe Island - Indulge in a perfect island retreat as you spend 6 fabulous days exploring the rich and diverse landscapes and wildlife of Lowe Howe Island.

ALL-INCLUSIVE
LUXURY PHOTOGRAPHIC
WORKSHOPS
TO THE MOST INCREDIBLE PLACES IN THE WORLD...

TomPutt
PHOTOGRAPHY
WORKSHOPS

CALL 0490 055 697
TOMPUTTWORKSHOPS.COM

WELCOME TO BLUE TONGUE TOURS

The world is full of snap-worthy destinations, and Blue Tongue Tours' photography tours are your gateway to capturing their beauty. Whether you're a budding photographer or a seasoned pro, our tours and workshops offer the perfect blend of adventure and education. Each itinerary is meticulously crafted to showcase the most picturesque landscapes, vibrant cultures, and ideal lighting conditions.

You'll have countless opportunities to enhance your photography skills with expert guidance provided through small group sessions, practical notes, and personalised one-on-one support. These tours are more than just travel; they are immersive experiences that allow you to connect deeply with each destination while capturing its essence through your lens.

HERE IS A GLIMPSE OF FOUR FEATURED PHOTOGRAPHIC REGIONS AND ADVENTURES:

- *Western Australia - Karijini National Park, Exmouth, Shark Bay, Kalbarri, Pinnacles, Margaret River, Esperance and Luck Bay in Cape LeGrand NP.* Explore, connect and get inspired - prepare yourself to fall in love, as you explore some of Western Australia's most iconic sights, ancient outback landscapes and hidden gems from first light to sunset. Select from eight specially designed itineraries to discover the Pilbara, Kimberley, Coral Coast, Southwest & Australia Golden Outback.
- *New Zealand South Island in the Fall.* A perfect blend of waterfalls, sounds, lakes and gigantic mountains. Gain the ability to plan-ahead and understand the light, research your subject, what lens to use and how to frame your image in-the-field.
- *Swiss & French Alps, Italian Dolomites and Tuscany.* Fully guided by two seasoned professional guides and photo experts, Martial Fatton, Blue Tongue Tours' landscape photographer, and Jacques Straesslé – switzerland-photos.com. Let yourself be charmed as you scroll the old historic cobblestones of Tuscany, explore the Dolomites and the Swiss Alps most iconic sights, or scope Venice & Cinque Terre hidden gems through your lens.
- *USA Canyonlands and National Parks* - The American West, Deserts & Canyons. Monument Valley, Antelope Canyon, Joshua Tree, Death Valley and Yosemite are just some of the National Parks we'll visit while exploring the full potential of your camera during this specially designed 16-Day photography tour. The right blend of natural wonders, nature, wildlife, and a tinge of nostalgy as we travel the vast West and retrace parts of the iconic Route 66.

Find out more: bluetonguephototours.com.au

2025

WESTERN AUSTRALIA PHOTO TOURS 2025

- Albany Photo Tour/Workshop, March 28, 2025 (SOLD OUT)
- Perth Photo Tour/Workshop, March 30, 2025 (SOLD OUT)
- Australia Golden Outback Photo Tour, May 26 – June 8, 2025
- Karijini National Park Photo Tour, June 19 - July 6, 2025 (SOLD OUT)
- Karijini National Park Photo Tour, July 14 - 27, 2025 (2 SPOT LEFT)
- Exmouth to Broome Photo Tour, July 29 - Aug 11, 2025
- Karijini National Park Photo Tour, Aug 16 - 29, 2025
- Australia Coral Coast Tour, Sept 1 - 7, 2025 (SOLD OUT)
- Australia Golden Outback Photo Tour, Nov 15 - 28, 2025
- Australia Golden Outback Photo Tour, Dec 1 - 14, 2025

EUROPE, NEW ZEALAND & USA PHOTO TOURS 2025

- NEW ZEALAND South Island 10-Day Tour, March 27- April 6, 2025 (JUST ANNOUNCED!)
- Swiss & French Alps Photo Tour, April 24-May 4, 2025
- Venice Photo Workshop (ITALY), May/Sept, 2025
- Cinque Terre Photo Workshop (ITALY), May/Sept, 2025
- Tuscany Photo Tour (ITALY), May/Oct, 2025
- Zermatt Alpine Landscape Workshop (SWITZERLAND), May/June/Sept, 2025
- USA Canyonlands & National Parks Photo Tour, Sept 14 – 29, 2025
- Dolomites Photo Tour (ITALY), Oct 10-17, 2025
- Tuscany Photo Tour (ITALY), Oct 18-24, 2025

EXPLORE NZ AND TASSIE WITH DEAN COOPER

In 2025 I will be offering three different workshops, two to NZ and one to Flinders Island in Tasmania.

I have been running these workshops for many years now and they are two of my favourite destinations.

NEW ZEALAND - WINTER OR AUTUMN

We explore the mountains and lakes between Queenstown and Lake Tekapo, the scenery is breathtaking, with the backdrop of snowcapped mountains.

With a carefully planned itinerary to include maximum time for shooting, you will find that the variety of locations will give you plenty of opportunities to explore and expand your photography.

I will be working one-on-one with you, guiding and providing support along the way.

As a photo destination, the South Island of New Zealand is world-class, whether it is the incredible colours of autumn, or the dramatic winter scenery.

I do hope you can join me as we tour this amazing country.

FLINDERS ISLAND

Flinders is a small Island that sits to the Northeast of Tasmania. It is a beautiful location with untouched beaches, turquoise waters, mountain ranges and incredible rock formations.

As a photographic location it has to be the best kept secret in Australia. Flinders is one of 52 islands in the Furneaux Group and has an abundance of wildlife, amazing scenery and is unspoiled by tourism.

Having been there many times, I know all the great locations and would love to share them with you. ✪

dean cooper
landscape photography

JOIN ME IN 2025!

- Professional tuition
- Small group size
- Transport, accommodation and meals provided
- Single room
- Extensive knowledge of locations
- Open to all skill levels.

For all dates and more info, head to the website: deancooperphotography.com

2024 CHRISTMAS GIFT GUIDE

BY THE AP TEAM

It's that time again – our annual wrap-up of some of our favourite gifts for that photographer in your life. From big ticket items to little things that they'll love, these are our picks for cracking gift ideas for photographers this Christmas.

LEGO RETRO CAMERA $29

LEGO's very cool Creator 3in1 retro camera kit is a fun gift for that photographer in your life. It features a moving lens, buttons on the top to take a photo, an opening back to place a brick-built piece of film inside, and a multicoloured textile strap to carry the camera. Once you've built it, you can also rebuild it into a video camera or TV. A perfect stocking stuffer.

More info: lego.com

CANON IMAGEPROGRAF IPF PRO-1100 DESKTOP PRINTER $2049

Canon's new flagship A2 printer, the imagePROGRAF PRO-1100, has been almost a decade in the making. Built to achieve high quality photography and fine art prints for both professionals and enthusiasts, this powerhouse printer can do it all. Imagine finding one of these under your Christmas tree!

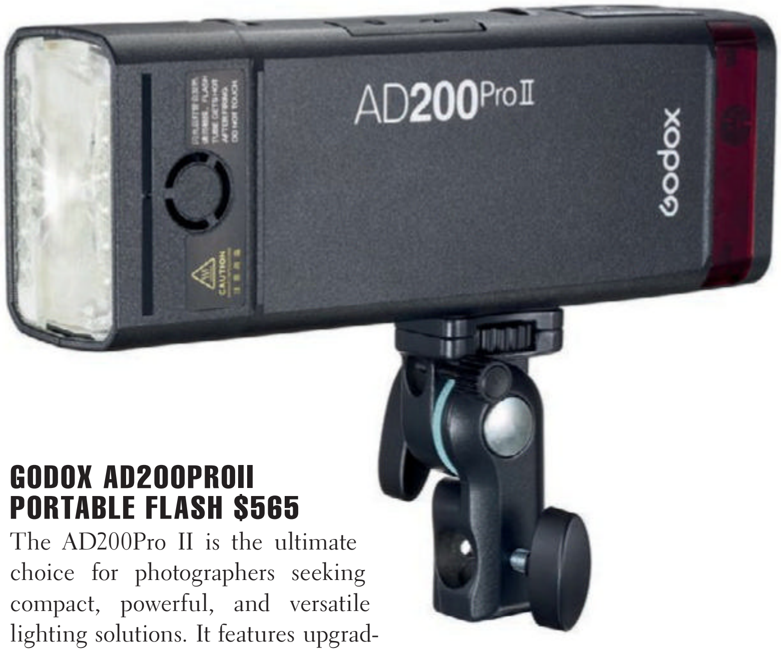
More info: totalimagesupplies.com.au

XLITE 105CM 5:1 REFLECTOR SET $75

A reflector is one of those pieces of camera equipment you'll use once, and never do a portrait shoot without again.

There's dozens of different sizes and kits on the market, but we like the Xlite 105cm set as it's relatively high quality, large enough for most portrait shoots, and features five different surfaces. You might need to practice packing it up and down a few times, but it will soon become an essential part of your portrait kit.

More info: kayellaustralia.com.au



GODOX AD200PROII PORTABLE FLASH $565

The AD200Pro II is the ultimate choice for photographers seeking compact, powerful, and versatile lighting solutions. It features upgraded H200J II and H200 II flash heads, each with a bi-colour modeling lamp for multiple usages as a constant light source in creating.

The AD200Pro II is fully compatible with various TTL systems, including Canon, Nikon, Sony, FUJIFILM, Olympus, and Panasonic. It not only allows manual control on the flash unit itself but also supports wireless control through the Godox wireless X system.

More info: kayellaustralia.com.au

KODAK FILM CASE $39

Film is hot property once again, and there's something so satisfying about Kodak's film case that we had to include it in the gift guide this year. The portable steel case organises five rolls of 135mm film, and segregates them neatly by an inner case. It's also available in six colourways, including a pretty sweet yellow and red, and our personal favourite, the very hip yellow and blue.

More info: kodak.com

3 LEGGED THING – WRAPZ FROM $32

These self-adhesive, reusable, and waterproof cloth wraps are designed to protect your photo gear, and thanks to nanotechnology adhesive polymer they grip like magic. The thick wraps have two different textured sides that press together to adhere firmly and create a protective cushion around an object. The perfect gift for photographers who aren't the easiest on their gear.

More info: digidirect.com.au/catalogsearch/result/?q=Wrapz

TETHER TOOLS TETHERPRO USB-C TO USB-C RIGHT ANGLE 4.6M $88

Yes, it's a cable – but with this orange, 4.6m long Tether Tools TetherPro USB Type-C Male to USB Type-C Male Cable, you can connect a camera, smartphone, or other USB Type-C device to a computer, allowing for quick and easy data transfer. Maybe not the sexiest Christmas gift, but one of the handiest.

kayellaustralia.com.au

LUCKY CAMERA STRAPS DELUXE 45 PADDED LEATHER CAMERA STRAP WITH ANTI-THEFT QUICK RELEASE SYSTEM $225

There's a reason Lucky Camera Straps have been a staple in our Christmas gift guide for the last couple of years – they're Australian made, work beautifully, and keep your gear secure. For photographers that demand the ultimate in carrying comfort, Lucky delivers, and their Deluxe 45 is as good as it gets – with Internal 3mm neoprene padding with deluxe hand rolled edges, and strength tested to over 50kg.

More info: luckystraps.com

TTARTISAN MINI MAGNETIC LED LIGHT $30

Compact, light-weight, perfect for on-the-go creative work, and decidedly retro in appearance – the TTArtisan Mini Magnetic LED adds a unique touch to any shoot. The light offers three colour temperatures: 3000K warm white, 4500K neutral white, and 6000K cool white, and features a magnetic cold shoe mount for quick and easy camera attachment.

More info: ttartisan.com

APUTURE MC RGBWW LED VIDEO LIGHT $175

The Aputure MC RGBWW LED Video Light is Aputure's first light to include full Hue, Saturation, and Intensity (HSI) colour control. The MC is also Aputure's first mini LED that offers fine CCT control. You can accurately choose any colour temperature in the MC's expanded bi-colour range between 3200K-6500K, in increments of 100K, allowing you to adapt to any situation.

More info: kayellaustralia.com.au

ILFORD HP5 PLUS B&W SINGLE USE 35MM CAMERA $24.95

At just $25, Ilford's HP5 Single Use 35mm camera might just be the ultimate gift to give (and use) on Christmas Day. It features a fixed wide-angle lens, so you can point and shoot knowing everything before you will be in frame, and with an ISO of 400, you'll still be snapping away when the light drops and things get a bit rowdy! It's available from most camera retailers. ✪

More info: Ilfordphoto.com

END OF YEAR SALE
SUBSCRIBE & SAVE 45%

Spoil yourself or a loved one with a subscription to Australian Photography and never miss the latest photography tips, news and product reviews

1 YEAR/7 ISSUES
ONLY $38

NORMALLY $69
(PRINT + DIGITAL)

Australian Photography
TAKE YOUR PHOTOGRAPHY TO THE NEXT LEVEL
DECISIVE MOMENTS
Your guide to spectacular B&W street shots
TESTED
Panasonic Lumix GH7
WIN!
PEAK DESIGN TRAVEL BACKPACK 30L AND A PEAK DESIGN SLIDE LITE CAMERA STRAP IN THE NEW COYOTE COLOURWAY, WITH A COMBINED VALUE OF $579. P14
October-November 2024
$9.95 (incl GST)
Australian Photography
TAKE YOUR PHOTOGRAPHY TO THE NEXT LEVEL
SAY 'I DO'
Are you ready for your first wedding shoot?
TASTY TREATS
The world's best food photos revealed
FINDING ORDER IN CHAOS
How to tame busy landscape scenes
WIN!
Wildlife perfection
10 TIPS TO CAPTURE WINNING ANIMAL PORTRAITS

1 YEAR / 6 ISSUES
NORMALLY $57
ONLY $31

1 YEAR / 6 ISSUES
NORMALLY $84
ONLY $46

1 YEAR / 4 ISSUES
NORMALLY $50
ONLY $28

1 YEAR / 2 ISSUES
NORMALLY $19
ONLY $10

1 YEAR / 12 ISSUES
NORMALLY $107
ONLY $59

1 YEAR / 7 ISSUES
NORMALLY $80
ONLY $44

1 YEAR / 4 ISSUES
NORMALLY $36
ONLY $20

TO SUBSCRIBE OR RENEW

VISIT http://www.greatmagazines.com.au/eoy24
OR CALL 1800 807 760
& QUOTE ADV/EOY24

GREAT MAGAZINES .com.au

CONDITIONS: THESE OFFERS ARE OPEN TO NEW AND CURRENT SUBSCRIBERS WITH AN AUSTRALIAN POSTAL ADDRESS. OFFERS EXPIRE 31ST DECEMBER 2024. THE PUBLISHING FREQUENCY OF THE MAGAZINES VARY SO YOU MAY WAIT UP TO 12 WEEKS FOR DELIVERY OF YOUR FIRST MAGAZINE. CUSTOMER ENQUIRIES TO SUBSCRIPTIONS@YAFFA.COM.AU

YAFFA 16087

Nikon
Z
Fn1
Fn2

NIKON Z6 III

Nikon's latest 'prosumer' mirrorless camera is here. Anthony McKee takes it for a spin.

When Nikon released their first Z-series cameras, along with three Z-mount lenses back in 2018, people complained; the 24-megapixel Z6 and the 45-megapixel Z7 had just one memory card slot, and the autofocus on both cameras was good, but not brilliant.

In 2020 Nikon updated both cameras to include a second memory card slot and an improved processor, but still the autofocus lacked the reliability of Nikon's DSLRs.

Then in 2021, Nikon released the Z9 and in 2023, the Z8 and suddenly our expectations of the Z-system's autofocus changed. Everything just worked.

It's of no surprise then that many photographers, myself included, were keenly anticipating a Z6 III.

Having used a Z6 for the past six years, I've enjoyed the camera's ability to nail the focus on eyes when shooting portraits wide open with my 105mm f1.4 lens, but the autofocus often struggled in difficult conditions which is why last year I bought a Z8. Suffice to say, I know some benchmarks.

THE BUILD

At first glance the Z6 III is very similar to the Z6 and Z6 II cameras, both in size and weight. The control layout is almost identical with the exception that the Playback button has now swapped places with the Release Mode button.

This does make it ergonomically easier to review images. The LCD control panel on the top deck is also slightly larger to include more information. This panel is not illuminated by default but a button by the display brightens the screen as required.

The biggest change in styling though, is with the rear LCD panel. Unlike the single axis tilting display of the Z6 and Z6 II, the Z6 III has an articulating display that folds outwards from a side-mounted hinge and can then be rotated into various different positions to shoot horizontals or verticals from either a low or an overhead position.

You can also turn the display about so that you can see yourself if you are shooting selfies or a video presentation. For me, the articulating display is a like it or leave it feature; it is functional, particularly for videographers, but it is not as quick to use as the dual axis tilting displays of the Z8 and Z9.

While the LCD feels standard enough, it is the electronic viewfinder (EVF) that has had the biggest cosmetic makeover; it now features a 5,760,000 dot display that is brighter and has a broader dynamic range than most other EVFs on the market.

Although most people are not going to notice a significant difference in colour and brightness, it was still very comfortable to use in bright conditions.

As you might guess though, the biggest changes are under the covers.

LEFT: While bright backlighting always posed a problem for the Nikon Z6 and Z6 II autofocus, the new Z6 III easily copes with these situations. The 3D autofocus can automatically detect what type of subject you are trying to photograph, or you can define the subject type in the focus option. Nikon Z6 III, Nikon 300mm PF lens (FTZ adapter). 1/1250s @ f7.1, ISO 400.

THE SENSOR

While the Z8 has a "fully stacked" sensor, designed to rapidly move data from the image sensor to the EXPEED 7 image processor, the Z6 III has a "partially stacked" sensor (think of it as a downrated racing engine) with the same EXPEED 7 processor.

One important difference though, is that while the Z8 processes data so fast it doesn't need a physical shutter, the Z6 III still uses a mechanical shutter for speeds between 1/320 to 1/8000th of a second.

Nonetheless, the capture rates from the Z6 III are still impressive; using the mechanical shutter the Z6 III can shoot RAW images at up to 14 frames-per-second in the Continuous High Extended mode (using the mechanical shutter), and up to 20 fps using the electronic shutter.

Like the Z8, the Z6 III can also shoot JPEGs at up to 30 and 60 fps in the full frame (FX) mode, and up to 120 fps in the DX crop mode.

In these modes it is also possible to "pre-capture" up to one second worth of imagery by half depressing the shutter release, and when you see a moment and fully depress the shutter release, that previous one second's worth of images is saved to the memory cards.

AUTOFOCUS

Of course, capturing the action is rather pointless if you can't get it in focus and this is where the Z6 III has really gained a lot from the Z8 and Z9.

While the Nikon Z6 III only has a 273 point AF system (compared to the Z8's 493), it does have similar autofocus hardware and algorithms, along with the same AF-area modes including Dynamic and Wide Area AF and Automatic Subject Detection.

This last mode is sensitive to people, animals (including birds), vehicles and aircraft; the camera can automatically detect each subject or you can define your subject type in settings.

The exceptionally useful 3D mode from the Z8 and Z9 is also featured on the Z6 III. This lets you position the central AF point on your subject and then, after half depressing the shutter release (or the AF-ON button) you can quite literally recompose the subject to wherever you want in the frame and it will stay in focus.

It is far quicker than nudging an AF point around the frame, hoping to catch the subject.

Also notable is that the autofocus is now far more reliable in difficult light conditions; the AF is now sensitive in low light down to -10 EV (better than the Z6 II's -4.5 EV) and it handles strong backlit situations more easily.

While the Z6III might feel like its predecessors, the user experience has also improved. The boot time is noticeably faster, both when turning on the camera and waking it from standby mode.

The user interface is also more akin to its professional siblings; the artificial horizon is more discreet, and shooting data on the screen now rotates when you rotate the vertical mode.

For those who like to shoot from the hip at night, the Z6 III also has 8-stops worth of vibration reduction (up from 5-stops on the Z6 II).

The Z6 III shares some of the pro video features of the Z8, including the ability to capture 5.4K (5376 x 3024) at up to 60p in N-RAW (12 bit) and Apple ProRes (12 bit).

The focus on the Nikon Z6 III is considerably more reliable than the Z6 and Z6 II, even when subjects are in tricky focusing situations.

THE WRAP-UP

All up, the Z6 III is a significant improvement over the original Z6 cameras, so much so that its performance is definitely a lot closer to that of the Z8.

Of course, there are differences; the Z8 has a 46-megapixel sensor (hence the reason we are unlikely to see a Z7III any time soon), and its shutterless, fully-stacked sensor design does give the Z8 a mild advantage in complex autofocus situations, or when you need to capture images at a rapid rate.

But how many amateurs (and for that matter, pros) are really going to see a difference between the Z8's 30-fps RAW capture rates compared to the Z6 III's 20-fps? And given the already significant improvements in the new Z6 III's autofocus, is it really worth spending another $3000 for the Z8?

As much as I love my Z8, the Z6 III is actually a camera I could happily use for a lot of my work. The smaller, lighter body is more comfortable to travel with all day, and compared to my old Z6, I would be far more confident this camera would nail the shots, even in challenging conditions. ✪

RESULTS

SCORE
9.2

HANDLING ★★★★

Like its predecessors, the Z6 III is compact and yet ergonomically friendly and easy to use all day. The articulated LCD panel is not for everyone, but it is useful when capturing images at awkward angles.

FEATURES ★★★★★

Great autofocus, fast capture rates, a new EVF, improved interface, 6K video in N-RAW, 8-stop vibration reduction, pre-burst capture, pixel-shift high-res mode, star focus mode and 45 compatible Nikon Z lenses!

AUTOFOCUS ★★★★★

Without doubt, the autofocus on the Z6 III is significantly better than the previous Z6/Z6 II models. The 3D focus and subject detection modes should make it easy for anyone to focus on action and wildlife images.

IMAGE QUALITY ★★★★½

Like the Z6 and Z6 II, the image quality and dynamic range from the Z6 III is exceptionally good. Users should notice a slight performance improvement when working at the high ISOs.

VALUE FOR MONEY ★★★★½

At $4,299 the Z6 III is not the cheapest 24-megapixel camera on the market but it does offer the autofocus and capture performance of Nikon's pro cameras, and they cost twice as much! For anyone keen on sports and wildlife photography, this camera is worth the investment.

FINAL WORD

The Z6 III is Nikon's best amateur/prosumer grade camera to date, and while it might not offer all the features of the shutterless Z8 and Z9, it is still more camera than most recreational and prosumer photographers will ever need to capture great images.

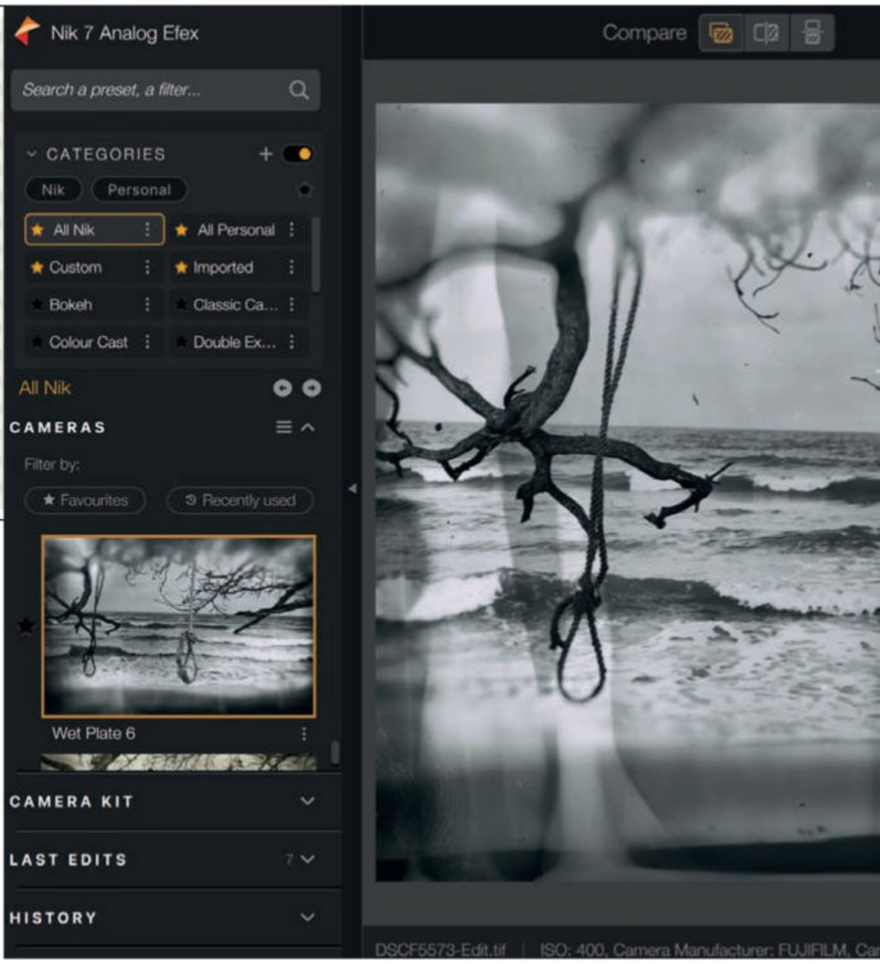
SPECS

Sensor	35.9 x 23.9 mm Partially Stacked CMOS
Format	Full frame
Lens mount	Nikon Z
Size	138.5 x 101.5 x 74mm
Weight	670g (Body Only)
Autofocus	Contrast Detection, Phase Detection: 299 focus points
Video	ProRes RAW/ProRes RAW HQ/Raw 6048 x 3404 at 23.98/25/29.97/50/59.94 fps 4032 x 2268 at 23.98/25/29.97/50/59.94 fps
Viewfinder	0.5", 5,760,000 Dot
Rear LCD	3.2", Articulating Touchscreen LCD, 2,100,000 Dot
Memory	Slot 1: CFexpress Type B / XQD Slot 2: SD/SDHC/SDXC (UHS-II)
Connectivity	2.4 / 5 GHz Wi-Fi 5 (802.11ac), Bluetooth 5.0
Price	$4,299
More info	nikon.com.au

Australian Photography
GOLD AWARD

DXO NIK COLLECTION 7

The Nik Collection of plugins have been around since the 1990s, and with its owner DxO now up to version 7 of this classic imaging software, Steve Thomas took it for a test ride.



Long before most of us even had digital cameras, let alone any of those new-fangled computerised editing programs such as Adobe Photoshop, Nik Multimedia Inc. had set to work on creating what would eventually evolve into the Nik Collection of filters and colouring tools that would later work with Photoshop, and also as standalone applications.

As the digital age hit us with a cyber slap of inevitability, so Nik grew to become one of the most popular plugin sets for the increasingly dominant Adobe software dynasty.

But now in the 2020s, editing software has come a long way, and the majority of editing software now has its own in-house presets, filters, and an often-overwhelming array of other tools. So, does Nik's add-on package still offer any relevance and value in 2024?

WHAT'S IN THE BOX, AND WHAT HAS CHANGED?

Firstly, for those who aren't familiar, the Nik Collection is a suite of photo editing plugins intended for use with a host application, such as Adobe Lightroom, Affinity Photo or DxO PhotoLab. A lifetime licence will set you back $159 USD ($233 AUD).

Although I was running a much older version of Nik up until I took hold of Version 7, the basics and their functions remain familiar. But at the same time, the tools have become more defined, streamlined and more functional overall.

The collection comprises Nik Color Efex; a very capable colour filter-based editor; Silver Efex, the long-standing doyenne of black & white conversion and editing; Analog Efex, a flexible retro filter collection; Viveza for more advanced colouring; Dfine for noise reduction; plus Sharpener & HDR Efex, which do what they say on the box.

Missing from version 6 is Perspective Efex, which is arguably best done in your main editing suite anyway.

The biggest improvements come with Color & Silver Efex, which now have greatly increased and with more flexible control point-based selection tools to allow for more accurate adjustments to certain areas on an image, and Colour Efex has also gained luminosity masking and more tools and filter options, making it far more complete.

Dfine & HDR Efex and Sharpener are little changed and still capable, but you may prefer to do noise reduction and image blending results from your main editor. However, trying both options is a good idea to see which you prefer.

Additionally, there is now a much easier and faster option to switch between the apps, a quick export/snapshot option, the option of non-destructive editing, and a generally much faster working process.

IN USE

From a usability point the Nik Collection is comparative pleasure to play around with and to use. The apps feel like they were made for photographers, as opposed to being created by computers for technical wizards, which makes for a slower, more involved, and more rewarding user experience.

I've used the Nik Collection on and off for many years, and it was the magic of their black & white app Silver Efex that had me hooked.

Even after editing countless images on an event day, I always set aside a few to come back to later, and with a glass in hand and a tune in the background, I would waltz away with Silver Efex into the wee hours.

However in recent years and having worked without Nik for a while, I had grown to miss its simple and clean interface and powerful editing abilities. To use it again reminded me of what I'd been missing.

It's a simple-to-use and powerful set of tools, which are a treat to use – even for a light editor like me.

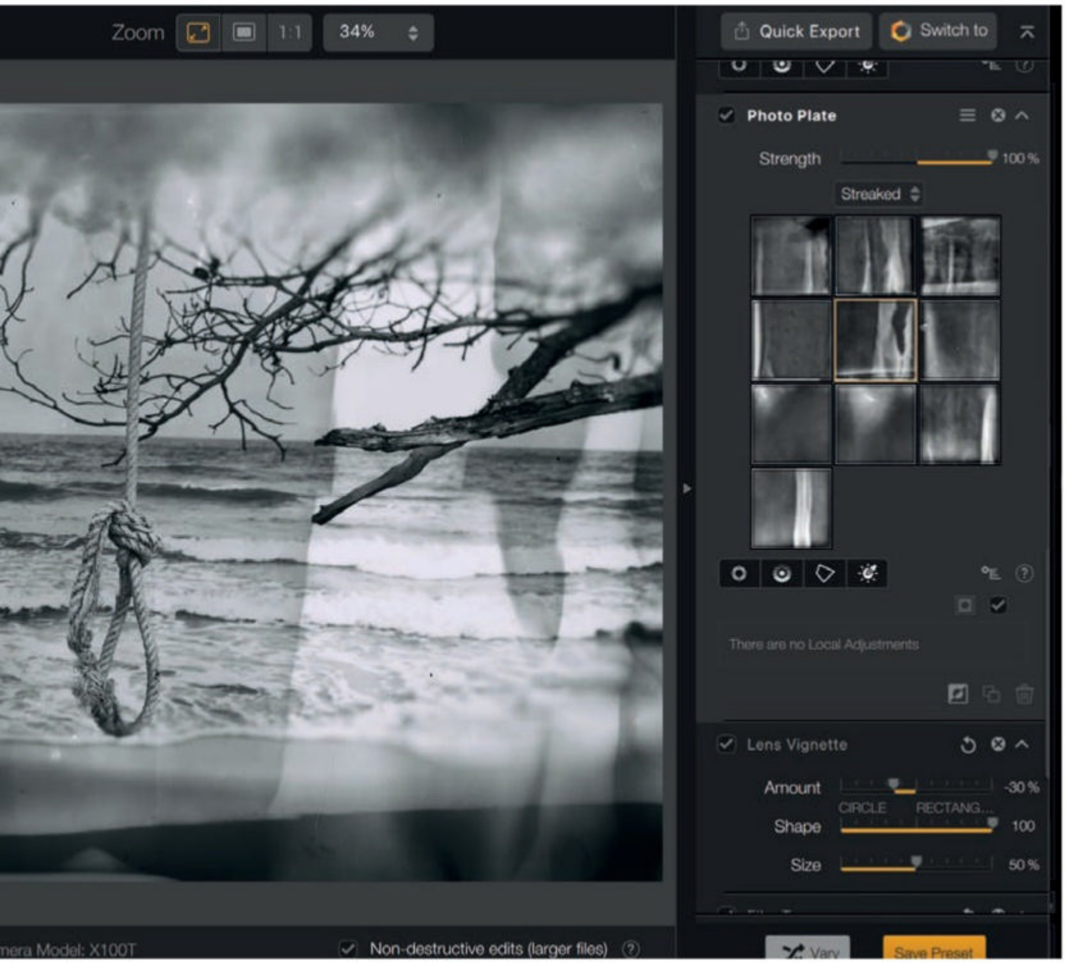


Photo Plate
Strength 100 %
Streaked
Lens Vignette
Amount -30 %
Shape 100
Size 50 %
Camera Model: X100T
☑ Non-destructive edits (larger files)
34%

LEFT: One of the best parts of the Nik Collection is its wide variety of presets. Here, I used Analog Efex's Wet Plate preset to transform this image.

It's worth noting that Nik only works with Jpeg and TIFF files, while RAW files first need converting through regular imaging software and then moving to Nik.

And, despite preconceptions, there seems to be little to no loss in image quality and editing capability in doing this.

THE STAR ATTRACTIONS

Without a doubt, Color Efex and Silver Efex are the stars of the suite, and also the most improved apps in the collection as well. Both are a pleasure to use, and are extremely useful tools.

The results you can produce are superb – as they always were. The noticeable boost with the latest version 7 is they are faster and more precise in use and functionality.

For me, Silver Efex is still an amazing app, with great black & white film simulations options and infinite flexibility in the way you can apply them to create your own looks. It's still ahead of anything else I've used for this kind of application.

Color Efex is indeed a powerful app, and one that I really need to spend more time grasping the essentials of.

For those who do like to go a little deeper on editing, combining this with Viveza can produce great results, and the user experience is a lot more fulfilling and organic in comparison to many of the main editing suites out there.

THE WRAP UP

To me, Color Efex and Silver Efex are the stars of the latest edition of the Nik collection, with Viveza being a sound wingman. The other apps are less prominent, as we mostly already have similar tools in our regular editing software, but they are still very capable. Surprisingly, I did find a lot of fun and some pleasing results in Analog Efex too.

In my view, the collection is worth the price of entry for Color and Silver Efex alone. If I was running a slightly older version, I would probably stick with that, although a more advanced editor will find the extended control point and masking capability well worth the upgrade.

There is a 30-day free trial on the collection (no payment details needed), so give it a spin for yourself at nikcollection.com. ✪

RESULTS

SCORE
8.2

FEATURES ★★★★
There are some great apps with highly impressive and capable features in the collection, although many will perhaps not find so much use in some of the apps.

COMPATIBILITY ★★★★
Mac & Windows OS compatible, can be used with Lightroom Classic, Photoshop & Elements, Affinity Photo, Capture One (unofficially), DxO PhotoLab, and as standalone apps.

IMAGE QUALITY ★★★★
The images that you can render and craft with these apps is superb, and better than you might expect.

VALUE FOR MONEY ★★★★½
This is a one-off purchase, and it will run on your computer for as long as it lives. As a one-off purchase it is good value, but as an upgrade from version 6, there is less value for light users, but plenty for heavier users.

Australian Photography GOLD AWARD

A36 HOOD
A36 UV
Thypoch

THYPOCH EUREKA 50MM F/2

Thypoch, a newcomer in the lens-making business, has gained attention recently for its retro-inspired releases. Drew Hopper takes a look.

Chinese lens manufacturer Thypoch's latest offering is the Eureka 50mm f/2 collapsible lens. It's clearly inspired by vintage lenses like Leica's collapsible Summicron from the 1950s.

The standout feature of course is that collapsible barrel, which as well as looking pretty cool, makes it quite compact and portable – in fact it measures only 2.7cm when collapsed and extends to 4.12cm during use. The lens is available in aluminium (as tested) and a limited edition brass version, and it comes with a matching lens hood and UV filter.

Internally, the lens structure comprises six elements in four groups, with a mix of extra-low dispersion (ED) elements and high refractive index (HRI) elements.

Weighing just 220g and with a maximum aperture of f/2, the Eureka is quite fast too, which helps in low light situations. As with Thypoch's Simera lens series, the Eureka is a fully manual focus lens, meaning it lacks electrical contacts and doesn't relay aperture or focal length data to your camera. A minor annoyance perhaps, but not a big one.

With today's modern mirrorless cameras, lenses like this work best with focus peaking and magnification aids to help nail focus.

BUILD QUALITY

The build quality of the Thypoch Eureka 50mm f/2 is impressive. The lens feels solid and well-constructed, reminiscent of higher-end Leica lenses. The collapsible design is well-executed, making the lens compact in its folded down state. This design not only protects the glass, it also takes up less space when stored in your bag.

The focus ring operates smoothly, providing just the right amount of resistance, and the overall construction feels sturdy and refined. There's also enough space between the aperture and lens focus dial that you won't find yourself accidentally knocking one or the other.

One thing to note with the aperture ring is that it's de-clicked. This is a handy feature for video, but may not suit all photographers who prefer the defined feel of a clicked aperture. That said, the aperture adjustment is smooth, and there's a lovely feeling when stopping down the lens.

IN USE

Shooting with the Thypoch Eureka 50mm f/2 on a modern mirrorless camera feels great. The lens handles well, providing a satisfying tactile experience. It's solid, but not overly heavy.

Focusing the Eureka is straightforward. On my Nikon Zf I used the magnification function to punch in the focus for precise focusing. Focus peaking is another option, but I found I didn't need to use it as often due to the ease of focusing the Eureka with the magnification feature.

When used on my Leica M4 (35mm film camera), it was just a matter of using the usual rangefinder patch focus which worked well. The lens tab also helped with quick fine adjustments on the fly.

IMAGE QUALITY

The Thypoch Eureka 50mm f/2 gives a unique image quality that feels quite different to more modern, and dare I say, clinical lenses. Colour rendition is very natural and the bokeh/separation at f2 is pleasing.

This isn't a tack-sharp lens like other modern glass can be - rather it imparts a romantic, vintage charm that modern optics struggle to emulate.

For some photographers who are used to ultra-sharp modern lenses it may be a bit of a shock, and the results can be quite unique with a lens like this.

When stopped down things get sharper as you would expect from a newer lens, but the magic happens wide open, with flare, chromatic aberration and corner softness giving this lens it's old-world charm.

I found myself shooting monochrome with the Eureka primarily. The lens has a beautiful contrast making even the most banal scenes pop with life and warmth.

WRAP-UP

The Thypoch Eureka 50mm f/2 collapsible lens is a delightful asset for photographers who appreciate a blend of vintage aesthetics and modern performance.

At an RRP $999 AUD for the alloy version and $1,499 AUD for the brass, Thypoch offers a unique shooting experience without the hefty price tag of a Leica branded equivalent.

For those who enjoy manual focus and the tactile nature of photography, the Eureka is a great choice. It's a lens that encourages you to slow down, focus on composition, and enjoy the art of photography. And, with the collapsible design, there's a really nice tip of the hat to the origins of photography.

The Eureka makes me want to pick up my camera and make photos, and that to me is priceless - I recommend it highly. ✪

RESULTS

SCORE
8

HANDLING ★ ★ ★ ★
Excellent. The Eureka is a joy to use, it makes photography fun. The only thing that may be a drawback for some people is the de-clicked aperture.

FEATURES ★ ★ ★ ★
Less is more. No frills lens with plenty of charm to make photography fun.

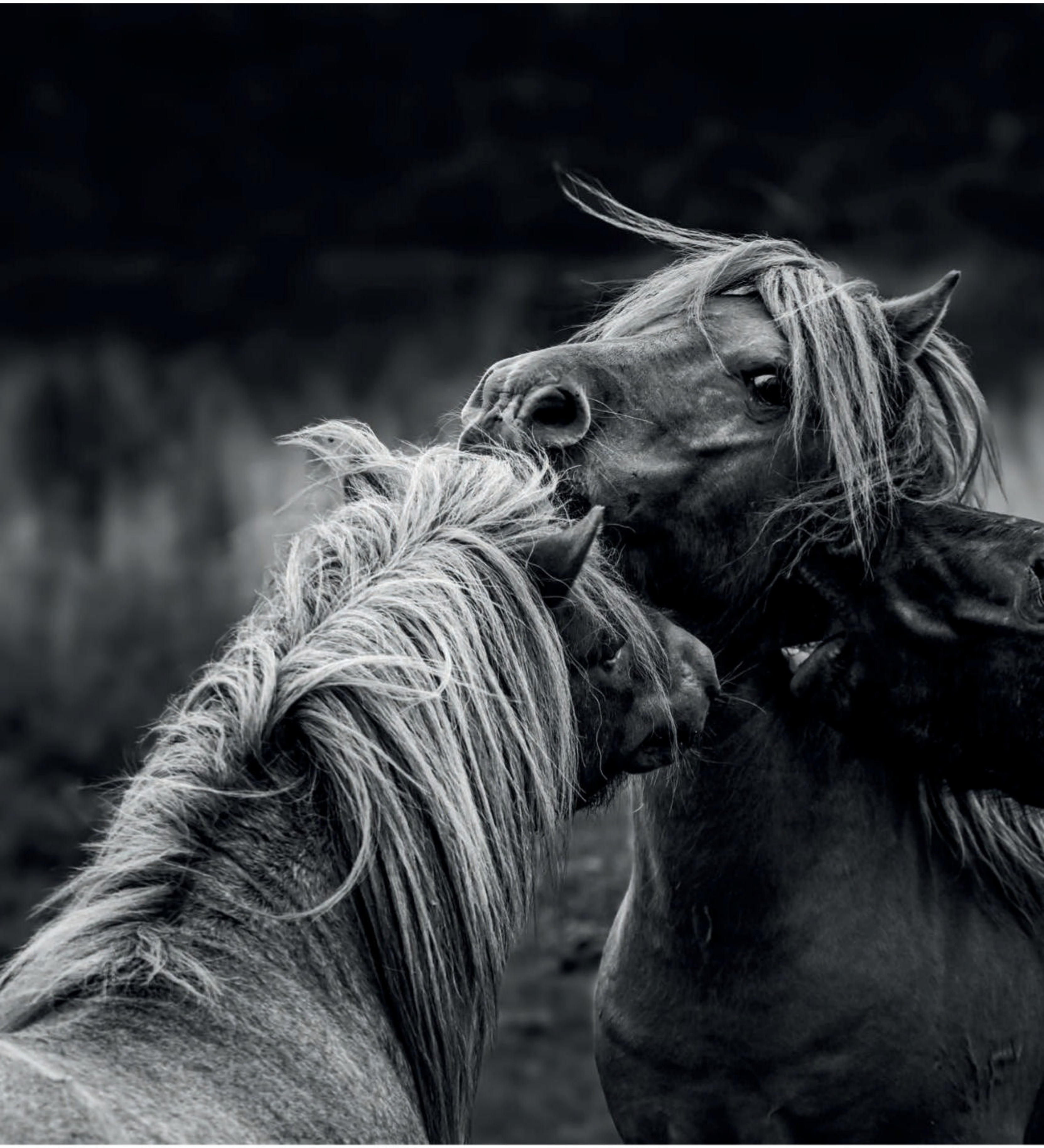
FOCUSING ★ ★ ★ ★
Great. Smooth and simple operation makes it quick and easy for manual focus.

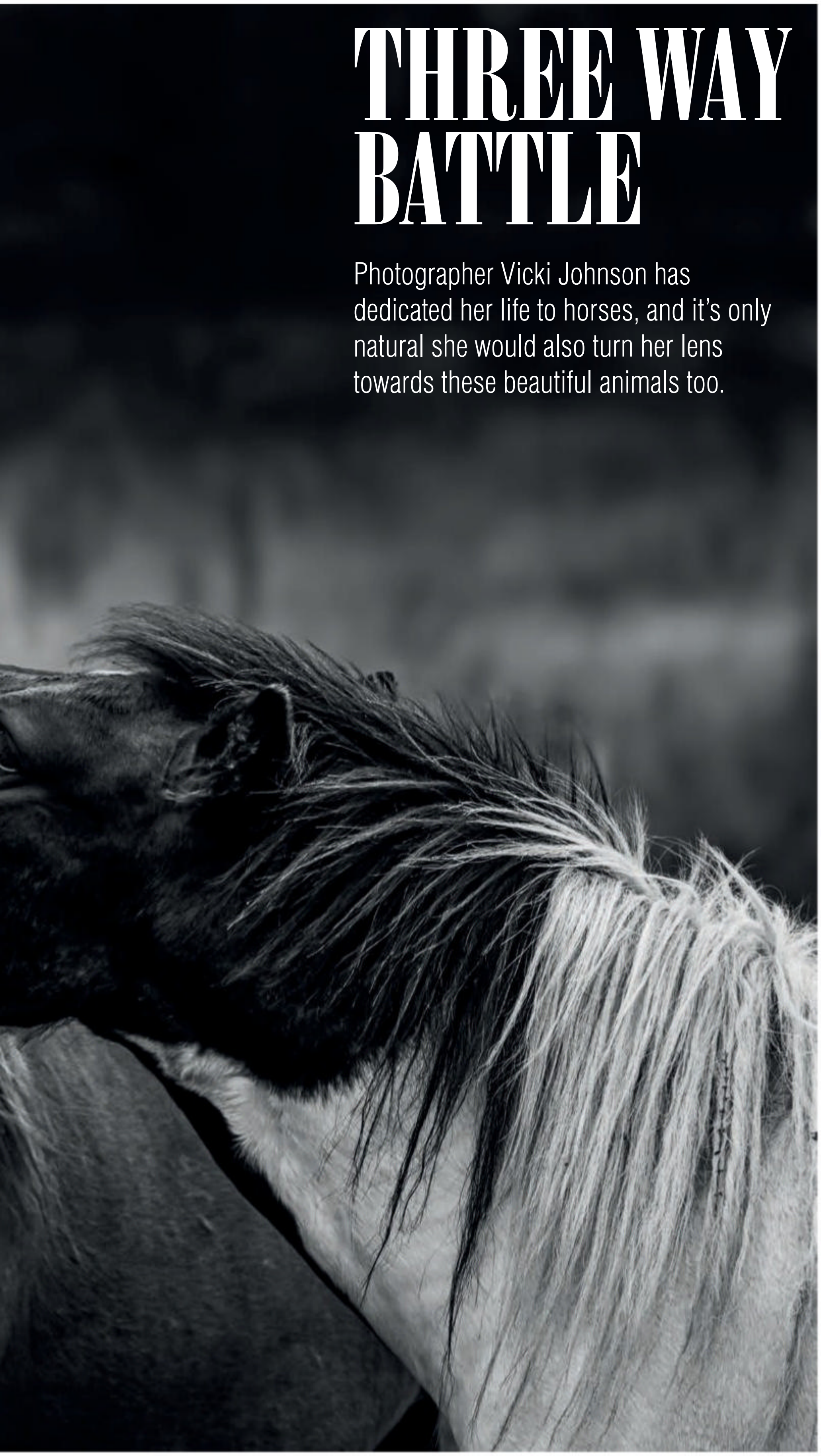
IMAGE QUALITY ★ ★ ★ ★
Excellent. Not the sharpest lens out but also not intended to be so. It's unique, it gives images full of character and soul.

VALUE FOR MONEY ★ ★ ★ ★
For those looking for an alternative to Leica's pricey lenses, the Eureka 50mm f2 offers a competitive option that doesn't greatly compromise performance.

Australian Photography
GOLD AWARD

The Thypoch Simera is a fun lens to use, but it's worth noting it doesn't record any aperture data, and compared to many modern clinically sharp lenses, it can be a bit of an adjustment to use. Nikon Zf, Thypoch Simera 50mm f/2 lens. 1/100s, ISO 100.





THREE WAY BATTLE

Photographer Vicki Johnson has dedicated her life to horses, and it's only natural she would also turn her lens towards these beautiful animals too.

WITH VICKI JOHNSON

I have had cameras of one sort or another since I was a child, and Shetland ponies have been a part of my life since birth. So getting to combine two of my loves on a regular basis is a privilege.

I am secretary of my local photography club (Whittlesea) and I love taking photos at our local football club games, but my photography journey really started out with horses and ponies. I am a fourth generation horse breeder and in 2025 our stud, Fenwick, celebrates 100 years of breeding Arabian horses and Shetland ponies.

My grandmother was a keen photographer and I have proudly held onto her old cameras as well as the bloodlines of her original ponies. I am also lucky enough to have two of Australia's best equine photographers as friends and mentors in Nicole Emanuel and Louise Sedgman. These ladies have inspired me to push my equine photography beyond the usual conformation shots required to promote my horses.

The day this photo was taken I had set out to get some standard side-on conformation shots of one of my young stallions. Of course the boys had other ideas. After getting in my face and being too close to shoot anything they decided to chase each other around for a bit and start play fighting as only young boys can.

I can assure you no one was harmed in the making of this photo! I decided to convert this image to black and white as the boys' coat colours and the green grass were all too distracting. I cloned out the visible fence in the background and increased the detail in the ponies.

A bit of dodging to bring out more details in the darker areas of the ponies' faces and I felt I had achieved the look I was after.

All editing was done in Luminar Neo. I didn't manage to get the shot I set out to on that day but I ended up with something much more fun and interesting and totally representative of those three cheeky boys.

NIKON Z8, NIKKOR F MOUNT 70-200 F2.8 LENS @ 105MM. 1/1000S @ F5, ISO 800.

THE AUSTRALIAN PHOTOGRAPHIC SOCIETY

Membership with the Australian Photographic Society caters for enthusiasts, amateurs and professionals in photography.

The APS can help you improve your photography, increase your level of satisfaction and achievement with your images, and make lasting friendships with other photographers throughout Australia. All that is required is that you take two steps; the first, joining the society; the second, becoming involved in what it has to offer.

Find out more at a-p-s.org.au

CONTEMPORARY & CONCEPTUAL

With the APS Mullins prize now in its sixth year, and the Society's Contemporary Group now a decade old, we look at how you can get involved in these important competitions.

WITH BRIAN ROPE

The Australian Photographic Society has conducted what is now known as the Mullins Conceptual Photography Prize (MCPP) annually for six years. Exhibits are finalist works selected by independent adjudicators and are accompanied by artist statements explaining the authors' concepts which result in their finished artworks.

The way the works are presented is totally unrestricted, inviting photographers to illustrate the intent of their works through a myriad of mediums. Artists may also offer their works for sale.

What also makes the competition unique is that members of the Society must compete with non-members to be part of this major exhibition. That challenge is a valuable opportunity for members to test themselves.

In addition, the Society's Contemporary Group (CG) has conducted print (or virtual) exhibitions of works by its own members numerous times since 2004, either in conjunction with the annual APSCON conventions or online.

For this, exhibits are simply Contemporary images submitted by participants. Again, there are artist statements and artists may offer their works for sale.

In 2024, CG's Chairman Roger Skinner invited members he selected to participate, then looked at images they shared and provided thoughts as to which might be included. This is a valuable learning opportunity.

In 2024, the MCPP and a new exhibition by selected members of the Contemporary Group opened simultaneously at the same venue – the Muswellbrook Regional Arts Centre (MRAC). The MCPP ran until 12 October, whilst *Contemporary – That's all* continues until 21 December 2024.

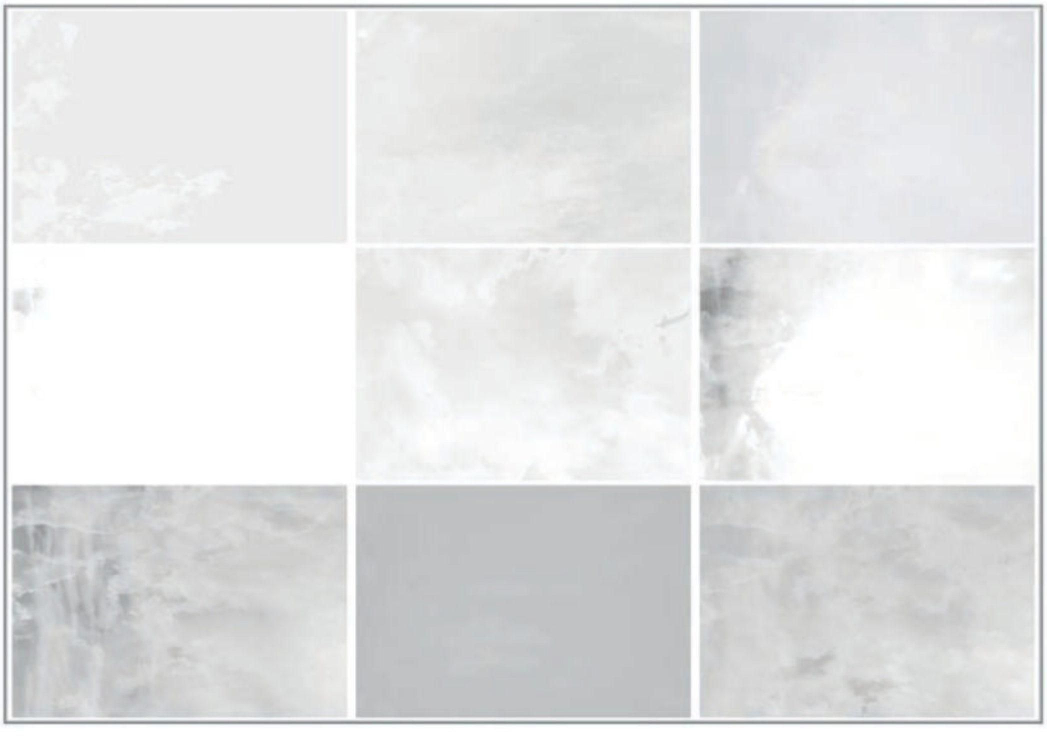
The MCPP offers substantial prize money to the author of the selected winning work ($30,000 in 2024), whereas the CG show is not a competition.

While my role as Chair of the MCPP Management Team means I am unable to enter the Prize, I was honoured to be one of the members selected to show some of my artworks – two Contemporary images of clouds.

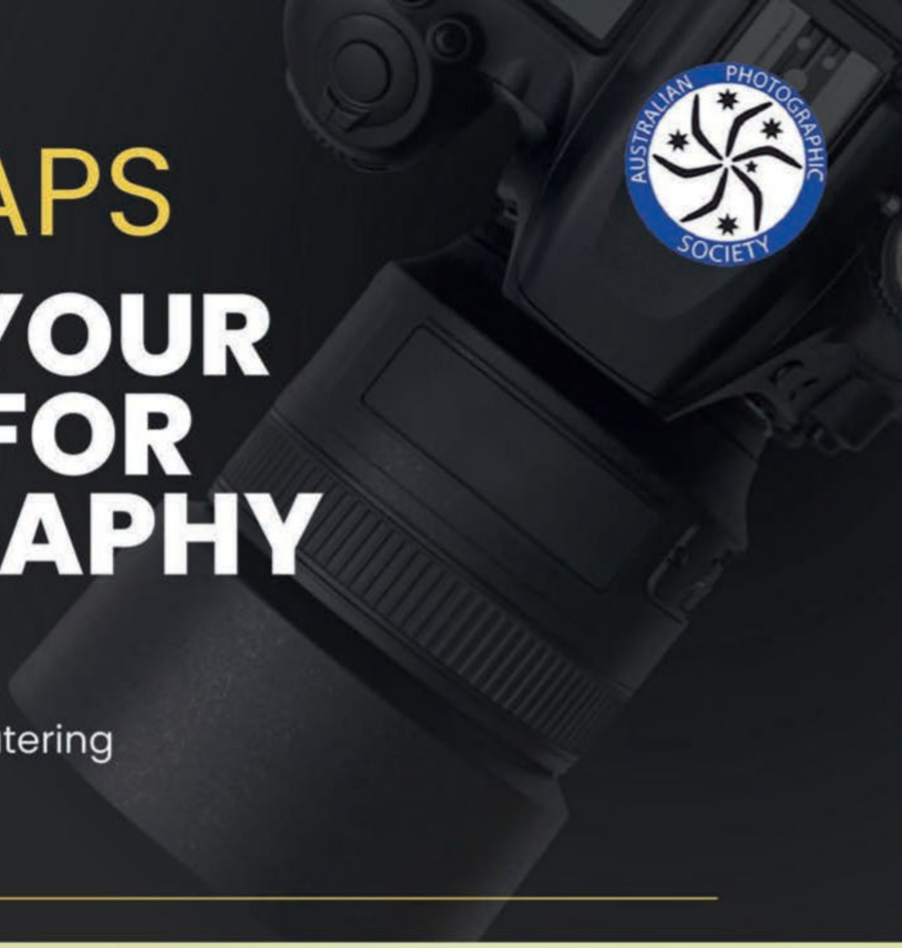
What I think is most special about the Mullins prize and the Contemporary group is that they provide members of the public with an opportunity to see something of what the Society is about. They can do that by visiting the exhibitions in person – always the best way to see print exhibitions – or by viewing the artworks online.

If you can't get to the gallery, the MCPP winner and finalists can be seen on the APS website at a-p-s.org.au/index.php/2024-finalists-gallery, and on the Art Galleria website at artgalleria.com/view-room/42357.

If you aren't already in it, why not join the APS CG and the MCPP? Both are fantastic ways to develop your contemporary and conceptual imagery. ✪



LEFT: *Clouds Collage* by Brian Rope. Artist's statement: Everywhere he looked in the skies above during the days of Autumn, the art displays assembled by the clouds were extremely delicate and beautiful. So, from nine of his captured artworks the artist sought to create a monochrome collage of the beauty and grandeur.



Join the APS

INDULGE YOUR PASSION FOR PHOTOGRAPHY

A not for profit organisation catering to enthusiasts, amateurs and professionals in photography.

Image: "Mating Dragonflies" by Ivan Glaser AAPS - APS Entry in the FIAP Nature Biennial 2024 Digital - Dragonflies Life Cycle

HONOURS & DISTINCTIONS

APS offers a range of honours starting at the Licentiateship level and progressing to Grand Master and even beyond for exceptional photographers. APS also administers applications from Australian residents for FIAP Distinctions which are internationally recognised.

SHARE YOUR IMAGES

Share your passion for taking pictures. APS members can share their images by participating in online folios, using the Critique Room for positive feedback on your images in addition to entering APS endorsed National and International exhibitions.

SOMETHING FOR EVERYONE

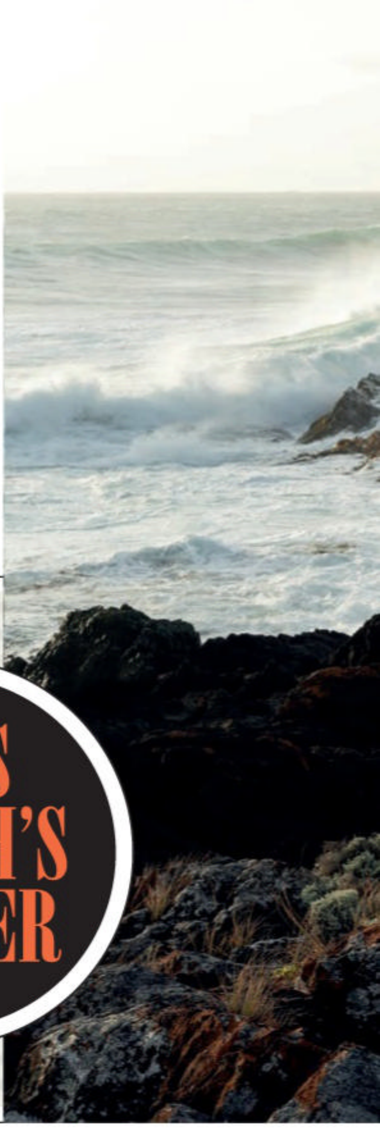
From first time camera users, through to experienced amateur's, camera club members, semi-professional, emerging and professional photographers the APS has a range of benefits and activities that appeals to all levels.

www.a-p-s.org.au

IMAGE DOCTOR

Images need a pick-me-up?
The doctor will see you now.

BY ANTHONY MCKEE



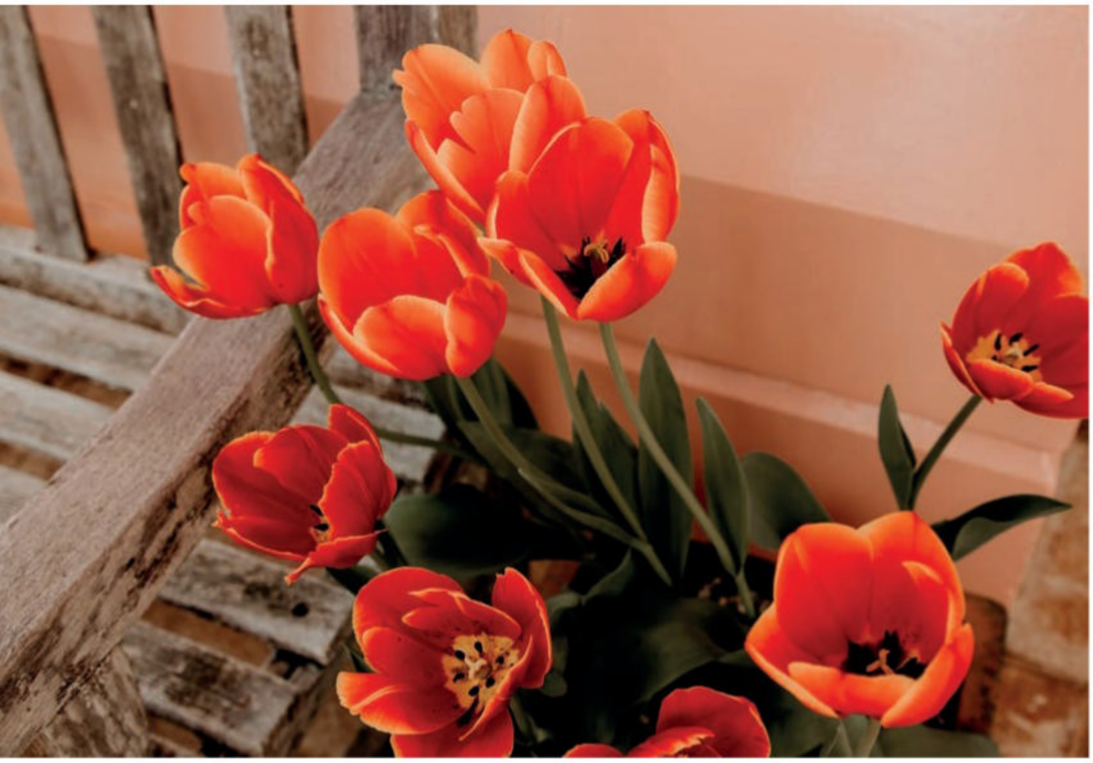
THIS MONTH'S WINNER

THE BRIGHTEST PARTS

"Taken on the west coast of Tasmania in very bright and windy conditions. I had to use my body to shield the camera from the wind in the hope of preventing camera-shake from the wind. Exposure bracketing was utilised to address the significant dynamic range, and focus stacking to ensure the image was sharp front-to-back. Post processing involved adding contrast, colour adjustments, colour separation, dodging and burning, dust removal, cropping, and the cloning out of some driftwood that had lodged in the shoreline."

ANTHONY'S TIP: Hi Kaid, one thing you should know about the human eye is that by default it will always gravitate to the brightest part of the picture, particularly if it can't find detail within the shadows. Hence, while my eye is enjoying the sea and sky, I am missing out on a lot of detail in that middle ground. For this reason I am really hoping you can go back to a RAW file so that you can slightly darken and add more contrast to the sea and sky while at the same time opening up the shadows in the middle ground to reveal more detail. That colour in the foreground can also be brightened slightly. Otherwise, good effort.

TITLE: The Sound of Power
PHOTOGRAPHER: Kaid Burgess
DETAILS: Nikon Z7, Nikon 24-70mm f4 lens @ 47mm. 1/250s @ f8, ISO 64.

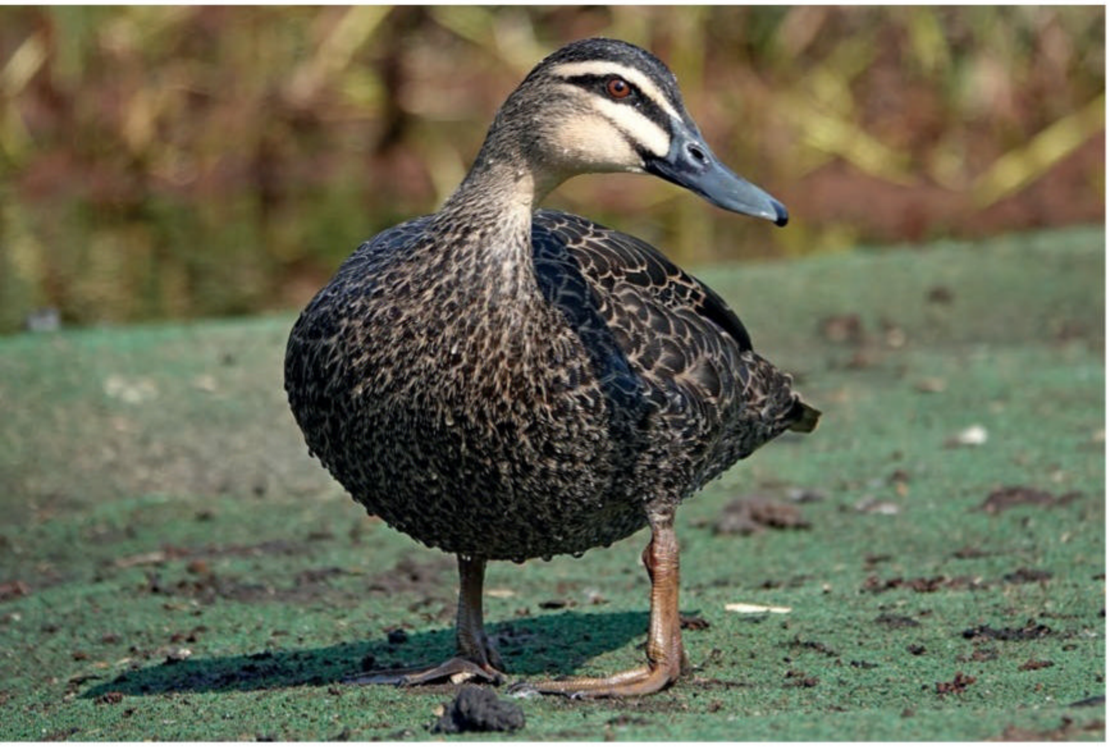


FINDING THE GOOD SIDE

"I recently went on a walk through the gardens of Retford Park in Bowral, NSW. It was a very sunny day and all the flowers were in full bloom. Bowral recently celebrated the Tulip Festival. These beauties captured my eye, and I couldn't resist taking a photo. The colour of the tulips really pops against the softer peach-coloured wall. I do like the texture of the seat to the side but maybe the overall image is too strong in contrast? I would appreciate your expertise and feedback."

ANTHONY'S TIP: Hi Natalie, photographing flowers is rather similar to photographing people; they can be so beautiful but the challenge is often finding their good side! With this scene we actually have three interesting elements – the tulips, the wood textures and that terracotta coloured wall, but I feel the composition is wrong. Personally, I would have moved half a metre to the left so that I was looking into those tulips in the upper left of the picture. I then would have increased my ISO from 100 to 400 and then closed down my aperture from f5 to about f11 so that I had more depth of field (this would help accentuate the textures). Let's see if you get a chance to have another go next festival!

TITLE: The Allure of the Tulip
PHOTOGRAPHER: Natalie Holland
DETAILS: Canon 6D Mark II, Canon 24-100mm lens @ 35mm. 1/125s @ f5, ISO 100.



A TOUCH OF CLEANING UP

"I took this photo of a Pacific Black Duck on my Sony RX10M4, which I have had for about 6 months. I am fairly new to bird photography and would appreciate some feedback.

It was shot with the scene setting on Sports Action, but otherwise using Auto with continuous shooting and continuous autofocus. I have yet to learn how to take photos using manual or semi-manual settings. I cropped the original photo a little, and tweaked lighting/saturation/sharpening settings a bit."

ANTHONY'S TIP: Hi Jackie, thanks for sharing this image. If photography is your hobby and passion and you are getting enjoyment from your photos, then let me start by saying you can't really go too wrong. That being said, there is one pro tip I am going to share with you, and that is to keep the scene clean! Most pros will often remove rubbish or distractions from a scene before making a photo, or if it is easier, they will fix things up in Photoshop afterwards. Looking at this portrait of a duck, the first thing I notice is that big No.2 in front of said bird. I might have waited for the duck to waddle on past this distraction, or I would have cleaned it away in Photoshop, but otherwise, good effort.

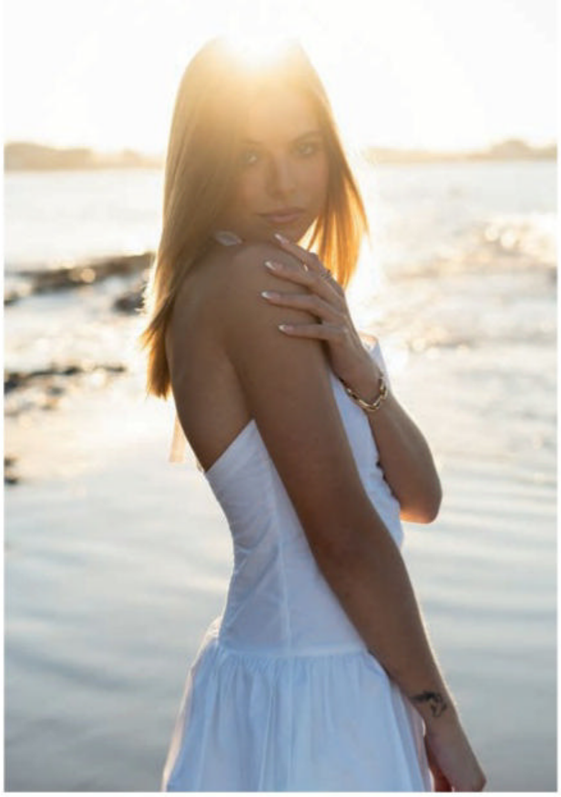
TITLE: Portrait of a Pacific Black Duck
PHOTOGRAPHER: Jackie McIntosh
DETAILS: Sony RX10 Mark IV. 1/1000s @ f4, ISO 400.

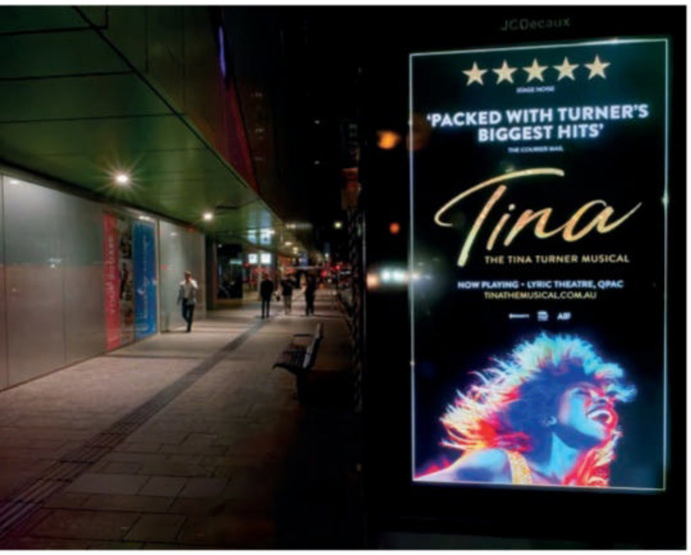
A FINE BALANCE

“This image was created at a sunset session with a model from the Whitsundays. We wanted to achieve a golden glow to the image where the hair is backlit from the sun to create the golden effect around her hair. This was achieved by placing the model’s back to the sun and having her pose in front of my camera. I shot directly into the sun and leaned down to a lower angle to create the sun flare directly above the model’s head. I used an aperture of f/3.5 to create the bokeh in the background of the image.”

ANTHONY’S TIP: Hi Sophie, the big challenge in making this sort of portrait work is balancing the exposure between the bright background and the subject, and so often a large reflector from the camera position can be useful. To be critical, I would also use a longer lens in this situation (a 105mm) and I would also slightly warm up my colour temperature. The one thing I definitely would change though, is the placement of the sun; I’m getting a head-splitting headache with it directly on the crown of the head. Instead, I would have waited 10 minutes and then placed the sun just off to the right of the model’s face. Otherwise, good work.

TITLE: Golden Glow
PHOTOGRAPHER: Sophie Breckenridge
DETAILS: Sony A7 II, Sony 55mm f1.8 lens. 1/320s @ f3.5, ISO 100.




JCDecaux
★★★★★
‘PACKED WITH TURNER’S BIGGEST HITS’
Tina
THE TINA TURNER MUSICAL
NOW PLAYING · LYRIC THEATRE, QPAC
TINATHEMUSICAL.COM.AU

PAUSE FOR PEOPLE

“I’d attended a Night Photography Course in Brisbane CBD run by Brisbane Photography Group where we had taken images using various techniques. On my way home I saw this illuminated roadside sign advertising the Musical “Tina”. My wife and I had been to see “Tina” a week or so previously so I couldn’t resist using my newfound Night Photography skills to take a photo. The image was post processed in DxO Lab Pro 7 to remove some noise and marginally cropped.”

ANTHONY’S TIP: Hi Len, night photography is great fun and compared to the old days of film, it is also relatively easy thanks to high ISO sensors, image stabilisation and fast lenses. As you mention, this image has personal meaning to you, and so I would describe it as a very successful technical exercise. If I was going to make this image more interesting though, I would have waited for those people in the background to be a lot closer before making the photo. People are often shy about capturing other people in their images, but street photography should be about people. In an instance like this, I would flip out the LCD panel and shoot the image from the hip just as the people were walking past – then Tina would have had something to laugh about!

TITLE: Tina
PHOTOGRAPHER: Len Chapman
DETAILS: Panasonic Lumix G9, Lumix 9mm lens. No exposure data.

WIN!

12 MONTH SUBSCRIPTION TO AUSTRALIAN PHOTOGRAPHY OR CAPTURE MAGAZINE

Congratulations to Kaid Burgess who has won a 12-month subscription to either *Australian Photography* or *Capture* magazine for taking out Image Doctor this month! *AP* has been celebrating the work of Australian photographers for more than 70 years. Published quarterly, *Capture* is Australia’s leading journal for emerging and professional photographers.

Find out more about AP at australianphotography.com, and Capture at capturemag.com.au

capture
The Capture Awards
Photography
Ride the Wave

HOW TO SUBMIT AN IMAGE

- Email entries to: imagedoctor@australianphotography.com with “Image Doctor” in the subject line.
- Include your name, image title and up to 150 words about how you created it.
- Only one image per person per month.
- Images must be saved in JPEG format. Maximum file size is 5MB. Include your name in the filename of the image.
- An Australian address is required in order to receive the prize.
- Employees of Yaffa Publishing or the sponsor are not eligible to win the prize.
- The editor’s decision is final and no correspondence will be entered into.

PHOTO COMPETITIONS ONLINE www.australianphotography.com

LOOKING FOR MORE GREAT PHOTO CHALLENGES? JOIN ONE OF OUR ONLINE PHOTO COMPETITIONS AT AUSTRALIANPHOTOGRAPHY.COM

FEEL TIME
STAND STILL
Gibraltar Range
NSW GOVERNMENT
visitnsw.com
feel new south wales

PHOTOS BY DARRAN AND FRAZER LEAL

WIN

AN INCREDIBLE 6-DAY, 5-NIGHT PRIVATE PHOTOGRAPHY WORKSHOP, WITH DARRAN AND FRAZER LEAL, BASED AT LEAL LODGE IN TASMANIA VALUED AT $12,995.

Prize includes: Flights for the winner to the value of $500, 5 nights' accommodation, all meals, workshop sessions each day (see itinerary online), self-drive small hire car, and two tutors to help you with your photography. The tour will target landscapes and nature in the spectacular north of Tasmania.

To enter, tell us in less than 25 words or less why you would love to experience a unique photography workshop in the north of Tasmania?

WWW.AUSTRALIANPHOTOGRAPHY.COM/LEAL-LODGE-GIVEAWAY

WORLD PHOTO ADVENTURES

Leal Lodge
BEAUTY POINT
TASMANIA